

FAIRYLAND

An Opera in Three Acts

THE BOOK BY
BRIAN HOOKER

THE MUSIC BY
HORATIO PARKER

G. SCHIRMER

New York : 3 East 43d St. - London, W. : 18, Berners St.
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Music

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ARGUMENT

Rosamund, a novice, from the abbey balcony beholds the young king Auburn riding across the valley, and falls a-longing for life and for him. But he, scorning the kingdom that has been too easily his own, would fain go a pilgrimage. He leaves his crown, not to Corvain his brother, but to the Abbess Myriel. Corvain therefore steals upon Auburn while he prays before the shrine, strikes him down, and leaves him for dead. But Auburn, reviving, finds himself among Fairies, and within the shrine not Our Lady but his own lady Rosamund; and they two are crowned King and Queen in a vision of Fairyland.

Auburn being gone, Corvain by force seizes upon the kingdom, which Myriel claims also; so each takes tribute from the People, who are grievously oppressed thereby. Rosamund, fleeing from the abbey in search of Auburn, falls into the power of Corvain. Auburn returns to claim his crown again; but none will recognize him for the King; Rosamund knows him only for her Prince of Fairyland; and he, being come back again to earth, knows her not. Myriel, pursuing Rosamund, comes upon the two together. While she and Corvain quarrel for possession of the fugitive, Auburn before all the people interferes, proclaiming himself king, and invoking the magic power of the Rose which he has brought from Fairyland. But the Rose withers before the scornful laughter of Corvain, wherein the People join; Rosamund, renouncing Corvain's protection, is led away prisoner by Myriel; and Auburn is left desolate.

Rosamund, believing steadily in her Fairy lover, is to be burned for witchcraft. Myriel strives to make her repent, persuading her how that her vision had been of Holiness, not of Love; but Rosamund will not doubt. Rosamund and Auburn, being without hope, now wholly remember each other and despise their dream; seeing yet Robin and his People as nothing more than mere peasant clods, who therefore cannot aid them. Auburn single-handed desperately attacks Corvain,

who has him seized and bound also to the stake. In that last moment, while the fagots kindle, they hear the drinking-song of the common folk in the tavern, and by that mirth know them for the People of the Hills. The Rose burns in Auburn's bosom like a star, while Rosamund sings the magic song thereof. The scene transforms again into the likeness of their vision, wherein Myriel and Corvain are overpowered by the throng of Fairies rushing in, and Auburn and Rosamund are again set free and crowned in a world that is one with Fairyland.

THE PERSONS

AUBURN—the King; afterward Prince of Fairyland	<i>Heroic Tenor</i>
CORVAIN—brother to Auburn	<i>Bass</i>
MYRIEL—the Abbess	<i>Mezzo-Soprano</i>
ROSAMUND	<i>High Soprano</i>
ROBIN—surnamed GOODFELLOW	<i>Lyric Tenor</i>
CHORUS OF NUNS, MEN-AT-ARMS, and COMMON FOLK (the People of the Hills, who are also FAIRIES)	

ACT I. Before the Abbey. All-Hallows' Eve (*One hour*)

ACT II. The Castle of the King. Noon. (*Thirty-five minutes*)

ACT III. The Village. Dawn. (*Thirty minutes*)

THE ACTION takes place Once Upon a Time, and within the interval of a Year and a Day.

THE TIME is roughly the Thirteenth Century; THE PLACE, a hill country in Central Europe. These, however, are not intended to locate the story with historical precision, more than in the case of any other fairy tale; but as an affair of scenery and costume and setting, the form in which it meets the eye. For the action takes place in the Valley of Shadows, also called the World: which seen in a certain light is also Fairyland. It is concretely represented as a triangular valley, some two miles on a side, having at one corner the abbey; at another, the castle of the King; and at a third, the village. And the scene is laid at each of these points in turn, the rest of the valley being in each case visible and recognized in the distance.

The visual effect of the production, therefore, is of that mediæval realm of fancy with which Maxfield Parrish, Arthur Rackham, and others have made us familiar. And the transformation by which, at the end of the First and Third Acts, the scene becomes a vision of Fairyland is presented by the sudden change from ordinary stage light to a fantastic and decorative scheme of vivid colors; and by the effect of this colored light upon the scenery and costumes.

Fairyland

ACT I

The Abbey

Brian Hooker

Overture

Horatio Parker. Op. 77

Piano

Allegro moderato (♩ = 116)

f *ff* *mf*

poco agitato

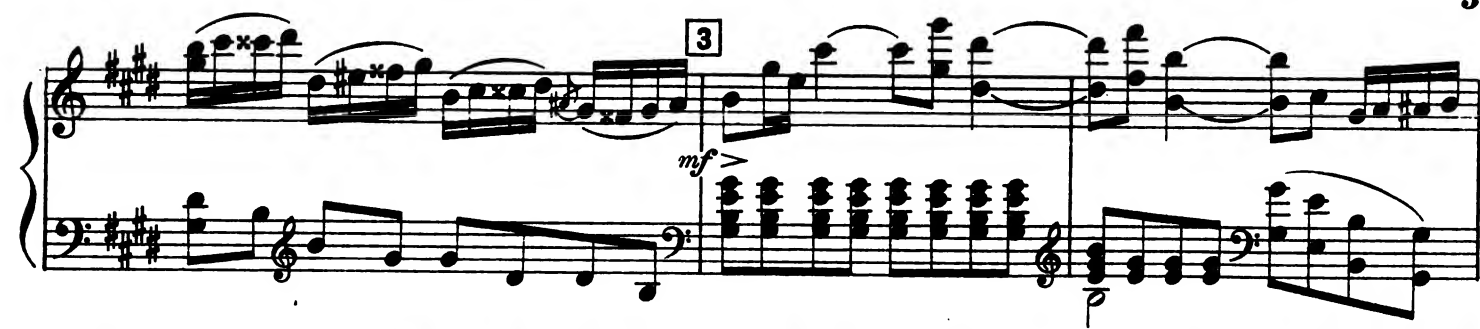
cresc.

ff *dim.*

1

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This page contains six systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff of each system. The key signature is D major, indicated by two sharps (F# and C#). The time signature is 4/4. The first system shows a complex texture with many beamed notes and rests. The second system continues this texture. The third system features a more melodic line in the right hand. The fourth system is marked with a '2' in a box, indicating a second ending or a specific measure. It includes dynamic markings such as *sfz* (sforzando) and *p* (piano). The fifth system shows a transition in the texture. The sixth system concludes the page with a final cadence. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.



First system of musical notation. The key signature is two sharps (F# and C#). The music features a complex melodic line in the right hand with many beamed sixteenth and thirty-second notes, and a more rhythmic bass line. A box containing the number '3' is placed above the right hand. Dynamic markings include *mf* and an accent (>).



Second system of musical notation. The key signature changes to one sharp (F#). The right hand continues with intricate melodic patterns. Dynamic markings include *cresc.* (crescendo) and *f* (forte).



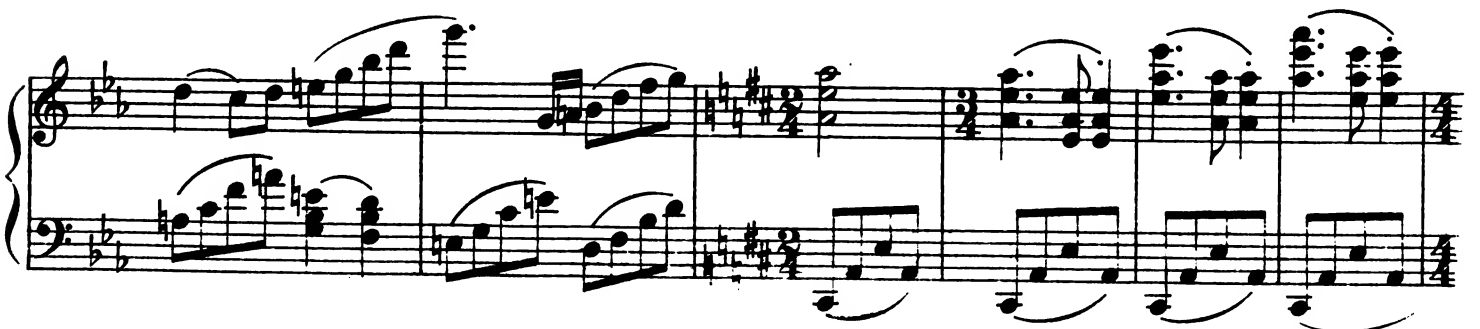
Third system of musical notation. The key signature changes to one flat (Bb). The right hand has a more melodic, flowing line. Dynamic markings include *ff* (fortissimo), *dim. subito* (diminuendo subito), and *rit.* (ritardando).



Fourth system of musical notation. The key signature changes to two flats (Bb and Eb). The tempo marking *Meno mosso* is present. The right hand features a series of chords and moving lines. Dynamic markings include *p* (piano) and *espress.* (espressivo).



Fifth system of musical notation. The key signature changes to three flats (Bb, Eb, and Ab). The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment. A dynamic marking of *p* (piano) is present.



Sixth system of musical notation. The key signature changes to three sharps (F#, C#, and G#). The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment.

4

pp Solo Violin

Andantino (♩ = 63)
rit. *pp* a tempo

5

First system of musical notation, measures 1-6. The key signature is three sharps (F#, C#, G#). The music features complex chords and melodic lines in both staves.

Second system of musical notation, measures 7-12. The music continues with intricate harmonic structures and melodic development.

Third system of musical notation, measures 13-18. A box containing the number 6 and the tempo marking $\text{♩} = 80$ appears above the staff. The word *cantando* is written below the staff. The music includes a variety of rhythmic patterns and chordal textures.

Fourth system of musical notation, measures 19-24. The music features a mix of chords and melodic fragments, with a key change indicated by a double bar line and a new key signature.

Fifth system of musical notation, measures 25-30. The word *resc. molto* is written below the staff. The music shows a transition in dynamics and tempo.

Sixth system of musical notation, measures 31-36. The word *ff poco mosso* is written below the staff. The music concludes with sustained chords and a final melodic phrase.

First system of musical notation. The treble staff features a complex melodic line with many accidentals and a long, expressive slur. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte).

Second system of musical notation. The tempo marking *agitato* (agitated) is present. The treble staff continues with a fast, intricate melodic pattern. The bass staff has a more sparse accompaniment with some rests.

Third system of musical notation. The treble staff is filled with a rapid, continuous stream of notes, mostly eighth and sixteenth notes. The bass staff has a steady accompaniment of eighth notes. A *ff* (fortissimo) dynamic marking is present.

Fourth system of musical notation. A section marked with a box containing the number 7 begins. The treble staff has a melodic line with some slurs. The bass staff has a more active accompaniment. A *fff* (fortississimo) dynamic marking is present.

Fifth system of musical notation. The treble staff features a melodic line with some slurs and accidentals. The bass staff has a more active accompaniment. Measure numbers 18, 19, and 20 are indicated at the bottom of the system.

valley with an Abbey on the extreme left; a wayside shrine separated from the distance by a chasm

Chorus of Peasants (off stage)

8 Lo stesso tempo

SOPRANO

ALTO

TENOR

BASS

In low - ly and rude land Our

In low - ly and rude land Our

In low - ly and rude land Our

In low - ly and rude land Our

Lo stesso tempo (♩ = 100)

8

p

ppp

folk are fain to dwell, By corn - land and wood - land Or fal - low of the

folk are fain to dwell, By corn - land and wood - land Or fal - low of the

folk are fain to dwell, By corn - land and wood - land Or fal - low

folk are fain to dwell, By corn - land and wood - land Or fal - low

dim.

(Enter The Old Man and The Forester)

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

The Old Man

O.M. *The Forester* I am not so swift as once I was.

F. Stir thyself, Gaf-fer. The rest are home by

fair land, a good land, Whose peo-ple love her

fair land, a good land, Whose peo-ple love her

fair land, a good land, Whose peo-ple love her

fair land, a good land, Whose peo-ple love her

p

O.M.

F. now. Hark to them! Art thou grown too old to

well.

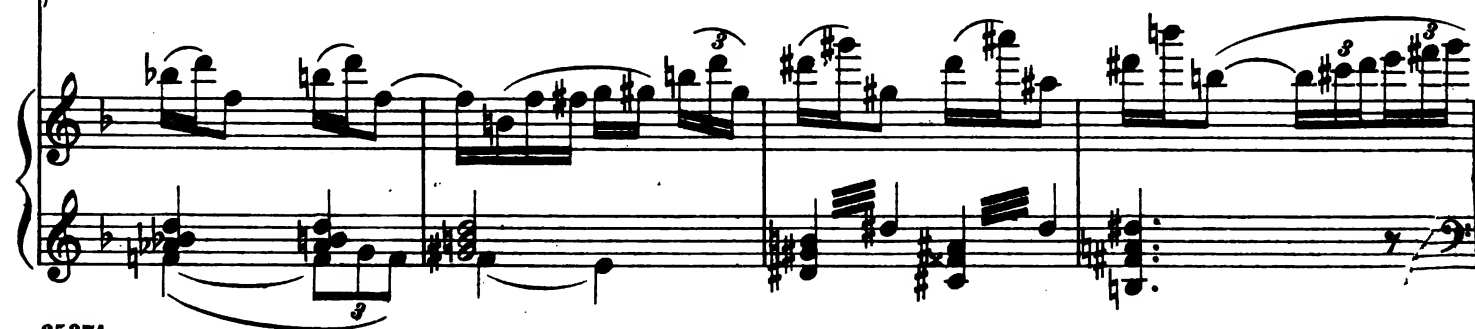
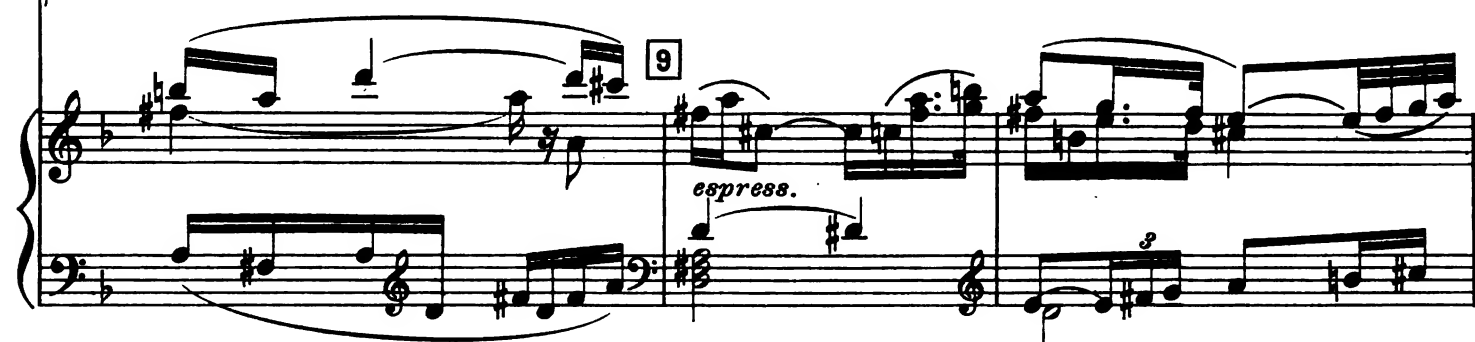
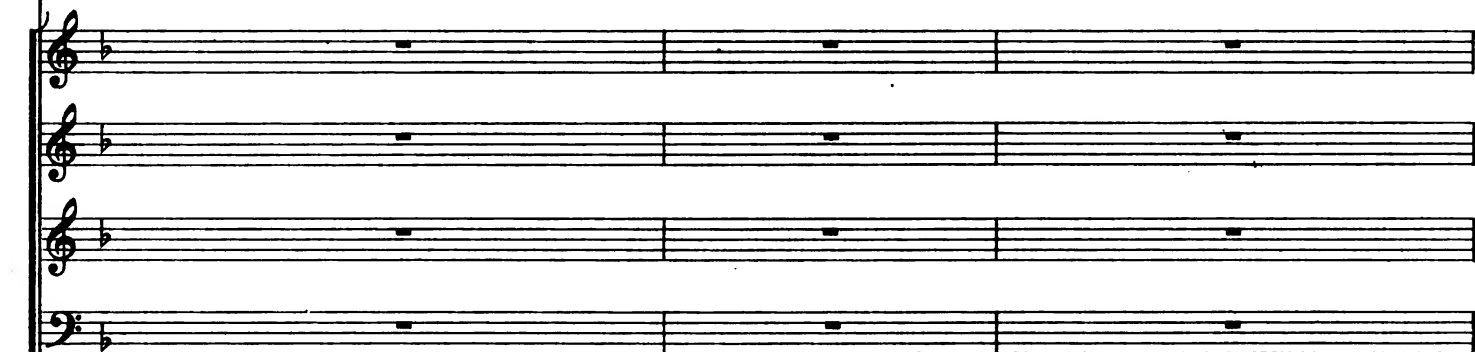
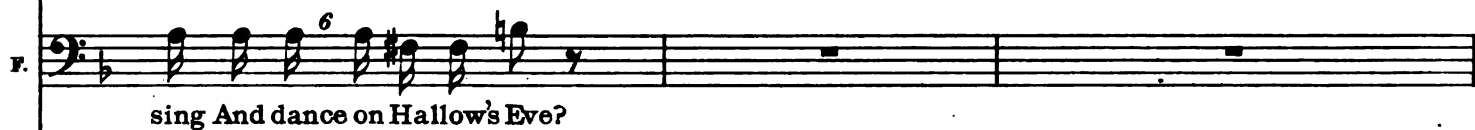
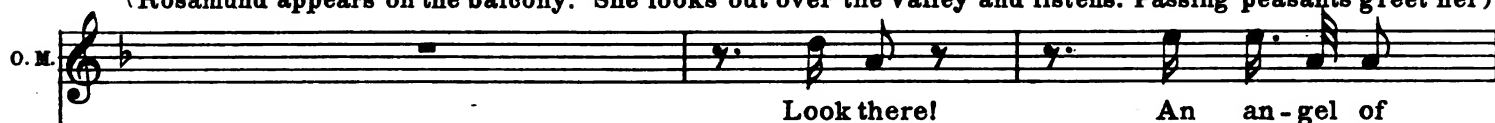
well.

well.

well.

well.

(Rosamund appears on the balcony. She looks out over the valley and listens. Passing peasants greet her)



O. M.

F.

her. She will nev-er dance, nor sing, nor love. Thy mer-cy on thy saints, O

più f By sun - - beam and

più f By sun - - beam and

più f By sun - - beam and

più f By sun - - beam and

By sun - - beam and

O. M.

F.

Saints of the blessed Abbey, pray for me, And bring a bless-ing on my soul.

Lord!

shad - ow Her trea - sur-y shall shine With gold of the

shad - ow Her trea - sur-y shall shine With gold of the

shad - ow Her trea - sur-y shall shine With gold of the

shad - ow Her trea - sur-y shall shine With gold of the

(Third Peasant enters and listens)

O.M.  No need to spoil a man's prayers.

F.  Ay, old ho-li-ness, We must be

mead - - ow And ru - by of the vine. So we that do pos -

mead - - ow And ru - by of the vine. So we that do pos -

mead - - ow And ru - by vine. So we that do pos -

mead - - ow And ru - by vine. So we that do pos -



F.  ver - y care-ful of thy soul; Come home before we meet with them that have no

sess her Will pray Our La - dy bless her: Sing A - - ve

sess her Will pray Our La - dy bless her: Sing A - - ve

sess her Will pray Our La - dy bless her: Sing A - - ve

sess her Will pray Our La - dy bless her: Sing A - - ve

 *poco f*

3. P. *Look at the sun! Is this an-y sea - son for prayers? We shall be*

F. *souls.*

dimin.
and Cre - - do And kneel a - round her

dimin.
and Cre - - do And kneel a - round her

dimin.
and Cre - - do And kneel a - round her

dimin.
and Cre - - do And kneel a - round her

dimin.

3. P. *tak-en by the elves if we de - lay much longer.*

F. *Let us go!*

shrine.

shrine.

shrine.

shrine.

shrine.

10

p *pp*

marcato *cresc.*

(Rosamund leans over the balcony, stretching out her arms toward the riding knight whom she sees, but

ff *fff*

who is not visible to the audience)

poco più mosso *fff (♩ = 112)* *dimin.*

p

dim. *pp*

11 Chorus of Men

TENORS *p*BASSES *p*

Un - fail - ing for ev - er Her mys - ter - ies re - main: The blood of the

Un - fail - ing for ev - er Her mys - ter - ies re - main: The blood of the

(♩ = 96)

p Bell of the Abbey

riv - er, The bod - y of the grain, The Au - tumn of her dy - ing, Her

riv - er, The bod - y of the grain, The Au - tumn of her dy - ing, Her

Win - ter bur - ied ly - ing, Whom Spring — shall de - liv - er And Sum - mer crown a -

Win - ter bur - ied ly - ing, Whom Spring — shall de - liv - er And Sum - mer crown a -

(Rosamund disappears within the Abbey)

gain!

gain!

ob.

Bells
(Tubes)

12

(Robin enters after two or three peasants. They kneel, then rise and proceed)

Tubes

Organ

Ped.

Abbey Bell

poco rit.

Organ

f

poco rit.

Robin (going)

Allegretto (♩ = 100)

(Corvain enters, across the bridge)

13

Ra.

So we who bear her bur - den -

C.

Corvain

f

Hold you there!

Organ

p

poco agitato

Rn. (bowing to Corvain)
Gramer-cy for thy
C. Fel-low!

accel. *sfz* *ff*

Rn. fel-lowship, Good master! See how fast my honors fall: Poor
C. (♩ = 120)
accel. *a tempo* *mf*

Rn. Ro-bin is become the mate of lords, And fel-low to the brother of the
C. *p*

Rn. King! Corvain
C. Bedone, dog! Tell me, which way went the
f agitato *sfzp* *sfzp*

Rn.  Shall a dog look what way a king should go?—

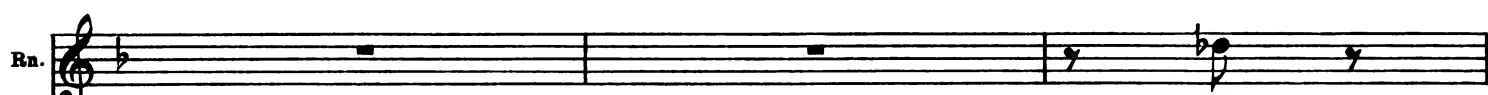
C.  King?

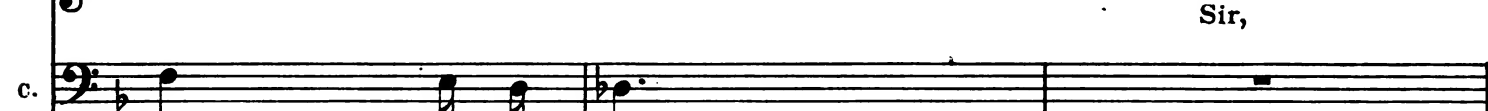
sfz 

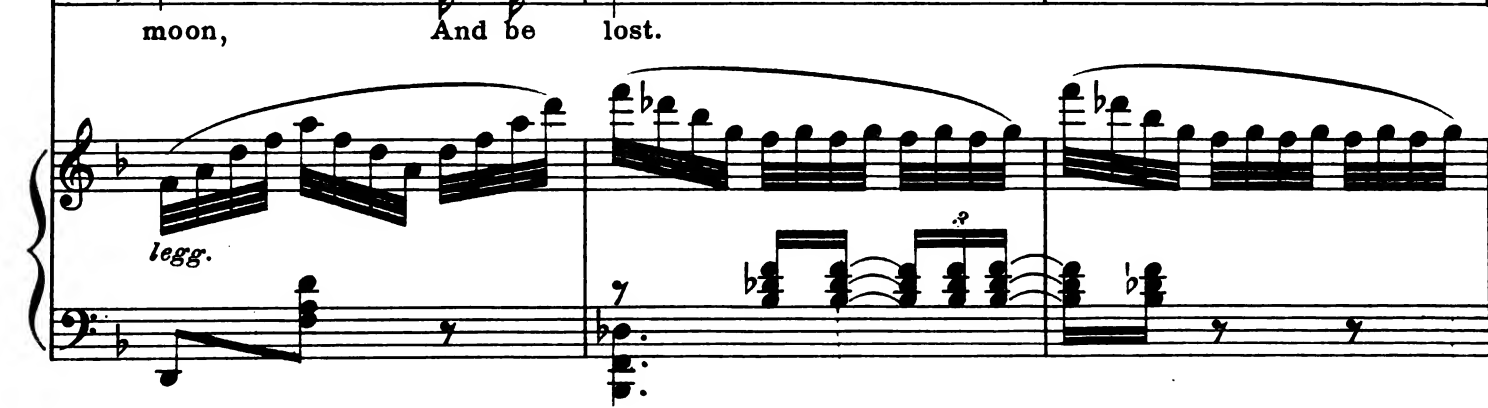
[14] Rn. 

C.  Ay! lest the King run forth to bay the

poco animato ($\text{♩} = 132$) 

Rn.  Sir,

C.  moon, And be lost.

legg. 

Rn. which king?

C. My broth - er, oaf! Are there so

Rn. (seated on the edge of the gulf)

C. The good

man - y?

dim.

Rn. and counting on his fingers)

sis - - ters here, They say we have a King in heav'n.

p

Rn. The folk In the vil-lage yonder, they tell wonders too;

Rn. They say there is a king in Fair - y - land. —

pp *delicatiss.* *e tenuto*

Rn. Now of these three to lose one —

p

C. Corvain.

Answer me! Saw ye the King in the

sfz p *cresc.*

C. (angry)

for - est?

Rn. Robin

Sir, I have seen No man to-day more like a king than thee. —

Meno mosso

p

16

Ra. *leggiere scherzando*

C. (Corvain moves angrily)

More like!

p

f *strepitoso* (♩ = 132)

(Robin dodges)

C. What now? Come hither.

(Robin nods)

p poco rit.

Ob.

(nod)

Ra. Robin

Nay, my lord, Not too much fel-lowship. See, there is yet A

pp

Ra. gulf between us.

p

(Robin picks up a pebble
and tosses it into the gulf.
The pebble drops)

Corvain

17 *more quietly*
più mosso

C. *Ob.*

Hearken! Went he not Clad as a

p

C. pil - grim, in gray weeds, with staff And san - dal? Would ye know him

Rn. Robin

I have known

C. so?

Più mosso

f

dim.

Rn. man-y seek the Ho - - ly Land- Poor folk, like

p

p

Rn. us; dry women, lone-ly men, And such-like. But a

Bssn.

18 (♩ = 120)

Rn. king! Why, look ye now,

p *dim.* *f* *p*

(♩ = 132)

Rn. 'Tis a-against na-ture! If we tell that tale, Men will but say that we have

pp *mysteriously* *poco rit.*

(♩ = 96)

Rn. murdered him For the sake of his crown.

C. Corvain

Dost thou say so, Vil-lain?

Agitato

pp *f*

Robin

Rn. The saints for - - bid! I on-ly say We dare not lose him.

p tranquillo

p

Corvain

19 *agitato*

C. Fel-low, must I be My brother's keep-er?

f agitato

solenne

p

Robin *commodo*

Rn. Brother to a crown, And fel-low to a

Allegretto (♩ = 120)

p

(Robin makes two gestures of decapitation)

Rn. clown - Ay, noble Sir, Or -

f

Bass.

Cl.

20

Mosso (♩ = 63)

(Robin has an inspiration)

Rn. A - ha! See now:-

sfz pp subito *pp*

Rn. This is Hal-lows' Eve, ——— No night for prince or

Rn. pil - - grim wan - - d'ring, For

Tempo di Valse

rit. *a tempo* *p*

Rn. who - so seeks ——— the Ho - ly Land to - night ———

21

Rn. May chance on Fair-y-land a - thwart his way.

poco ten. *pp* *ten.* *pp*

Rn. Good! Say the

Ob. *accel.* *rit.* *pp* *a tempo*

(♩ = 188)

Rn. gob - lins have him, or the gnomes Took him

Rn. to be their king,

poco f

22

Rn. or he hath seen A Sing - ing Wo - man in the

pp

Rn. wood, and gone To slumber at her side for seven

Rn. years, And wake a mad - - man.

23

Rn. *poco rit.* *a tempo*

There now — is a tale Folk will be - lieve!

poco f

Rn. Say I well?

Rn. Say I well?

C. Corvain *f*

Thy long tongue One day will

C. crop thy long ears. E-nough! Go, Rouse the village!

24 *poco animato*

Robin

Rn. On this night?

Ho - ly Saints!

Hal - lows' Eve?

Rn. Ho - ly Saints! Hal - lows' Eve?

Nev-er a soul stirs from his door -

Rn. Nev-er a soul stirs from his door -

poco animato

There be too many a-broad who have no souls:

Rn. There be too many a-broad who have no souls:

(Bell)

(Robin hears the nuns)

Rn. *ff* Not for twenty kings!—

C.

Chorus of Nuns (off stage)

f In sem - - pi - - ter - - na

The Abbey Bell

f

ff

(Robin goes)

Rn. Marry, here be more Seekers af-ter lost crowns!

Corvain

C. Wait, thou!

sae - - cu - la.

dimin.

p

One Voice (Soprano, in the Abbey)

V. A - - - men.

Rn. Not I! It is not good to walk too near the throne. Give ye good

sfzpp *pp legg.*

V. In sem - pi - ter - na

Rn. e'en, Brother, and keep ye safe From them who walk in

p

26 (Robin goes out) *ad lib.*

V. sae-cula. A - ve Vir-go glo - ri - o - sa!

Rn. dark - ness!

C. Corvain (growling)

In-solent!

Chorus of Nuns (within)

A - - - men.

A - - - men.

28 (♩ = 92)

Chorus of Nuns

Moderato

*a tempo**p* SOPRANO I

A - ve Vir - go glo - ri - o -

p SOPRANO II

A - ve Vir - go glo - ri - o -

p ALTO I

A - ve Vir - go glo - ri - o -

p ALTO II

A - ve Vir - go glo - ri - o -

glo - ri - o

Moderato ($\text{♩} = 80$)

Organ

p a tempo

Harp (off stage)

Corvain (turning away down stage)

c.

O brother Au-burn, ho-ly brother Au-burn, Whose babe's eyes look be-

sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

mf Organ

c. *3* *2* *3*

tween me and my will, Whose dreams rise like smoke a-cross my way,

Con - so - la -

gra - ti - o - sa Con - - so - la - trix - ho - mi - num: -

gra - ti - o - sa Con - - so - la - trix

gra - ti - o - sa Con - so - la - trix, con - so - la - - trix

gra - ti - o - sa Con - so - la - trix -

One Voice

v. In sem-pi-ter-na sae-cu-la, —

c. How long? I shall remember!

trix.

mf A - - men. *pp* A -

mf ho - mi - num. A - - men,

mf ho - mi - num. A - - men.

mf ho - mi - num. A - - men.

mf ho - mi - num. A - - men. *pp*

27

- ve Ma - ter, quae pri - mae - vae Ma - tris ma - la pel - lis E - vae

pp A - ve Ma - ter, quae pri - mae - vae. Ma - tris ma - la — pel - lis E - vae

pp A - ve Ma - ter, quae pri - mae - vae Ma - tris ma - la pel - lis E - vae

pp A - ve Ma - ter, quae pri - mae - vae Ma - tris ma - la pel - lis E - vae

pp

27

Fi - li - um pro - la - ta sae - vae Gen - ti nos - trae Do - - mi -

Fi - li - um pro - la - ta sae - vae. Gen - ti nos - trae Do - - mi -

Fi - li - um pro - la - ta sae - vae Gen - ti nos - trae Do - - mi -

Fi - li - um pro - la - ta sae - vae Gen - ti nos - trae Do - - mi -

pp

(The nuns appear at the Abbey door and are issuing forth....)

num!

num!

num!

num!

pp Orchestra

dolce

.... Myriel is at the head and Rosamund in white at the end of the procession)

mf 28

O di - lec - ta, quam pri - o - ri Super - na - lis dig - nam tho - ri

mf

O di - lec - ta, quam pri - o - ri Super - na - lis dig - nam tho - ri

mf

O di - lec - ta, quam pri - o - ri Super - na - lis dig - nam tho - ri

mf

O di - lec - ta, quam pri - o - ri Super - na - lis dig - nam tho - ri

mf 28

cresc.
 Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be-a-ta, quae sur -

cresc.
 Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be-a-ta, quae sur -

cresc.
 Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be-a-ta, quae sur -

cresc.
 Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be-a-ta, quae sur -

cresc.

pp
 ri - det U-bi cre-a-tu-ram vi-det Su-ae car-nis, qui re-si-det

pp
 ri - det U-bi cre-a-tu-ram vi-det Su-ae car-nis, qui re-si-det

pp
 ri - det U-bi cre-a-tu-ram vi-det Su-ae car-nis, qui re-si-det

pp
 ri - det U-bi cre-a-tu-ram vi-det Su-ae car-nis, qui re-si-det

pp

(The entire Chorus of nuns has now come forth)

29

Con - di - tor in gre - mi - o! Re - gis

Con - di - tor in gre - mi - o! Re - gis

Con - di - tor in gre - mi - o! Nu -

Con - di - tor in gre - mi - o! Nu -

29

f poco più animato

Ad. *

nu - trix an - ge - lo - - - - - rum,

nu - trix an - ge - lo - - - - - rum,

- trix Re - gis an - - ge - lo - - - - - rum,

- trix Re - gis an - - ge - lo - - - - - rum,

Ad. *

(The nuns hang garlands upon the shrine)

f

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi - nis -

f

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi - nis -

f

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi - nis -

f

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi - nis -

poco rit. pp **30**

te - ri - um; Va - ni - ta - te Fac de - vo - tam,

poco rit.

te - ri - um; — Fac de - vo - tam,

poco rit. pp

te - ri - um; — Sol - ve men - tem, pae - ni - ten - tem,

poco rit. pp

te - ri - um; — Sol - ve men - tem, pae - ni - ten - tem,

30

Et va-len-tis per-fer-ven-tem - Quan -

Et va-len-tis per-fer-ven-tem - Quan -

Et va-len-tis per-fer-ven-tem Fo - - ve de-si-de - ri - - um.

Et va-len-tis per-fer-ven-tem Fo - - ve de-si-de - ri - - um.

Andante *

più animato

- do tan-dem, quan-do fo - - re, Ut lae-tan-ti cum tre -

più animato

- do tan-dem, quan-do fo - - re, Ut lae-tan-ti cum tre -

Quan-do tan-dem, quan-do fo - - re,

Quan-do tan-dem, quan-do

(♩ = 60)

più animato

mo - - - re Spon-sus mi - hi in de - co - re Pa - ret in - tra

mo - - - re Spon-sus mi - hi in de - co - re Pa - ret in - tra

Ut lae-tan - ti cum tre - mo - re Spon-sus mi - hi Pa - ret in - tra —

fo - - - re, Spon-sus mi - hi in de - co - re Pa - ret in - tra

[31] pa - tri-am? Quo ju-cun-da spes a - ma - - ri

pa - tri-am? Quo ju-cun-da spes a - ma - - ri

pa - tri - am? Quo ju-cun-do spes a -

pa - tri - am? [31] Quo ju-cun-do spes a -

cresc.

Et a-mando amplex - a - ri Et am - plex - u con-se - cra - ri E-bri-

cresc.

Et a-mando amplex - a - ri Et am - plex - u con-se - cra - ri E-bri-

cresc.

ma - - ri Et a - man-do amplex - a - ri Et amplex-u con - se-cra-ri E-bri-

cresc.

ma - - ri Et a - man-do amplex - a - ri Et amplex-u con - se-cra-ri E-bri-

cresc.

ff (The nuns move back into the Abbey) *p*

a - - - vit a - ni - - mam. 0

ff a - - - vit a - ni - - mam.

ff a - - - vit a - ni - - mam.

ff a - - - vit a - ni - - mam.

ff *p*

32

— a - ma - tor am - plec - ten - de, To - tam me in

p O a - ma - tor am - plec - ten - de, To - tam me in

p O a - ma - tor am - plec - ten - de, To - tam me in

p O a - ma - tor am - plec - ten - de, To - tam me in

32 (♩ = 84)

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

I - ma pe - ne - tra - li - a.

I - ma pe - ne - tra - li - a.

I - ma pe - ne - tra - li - a.

I - ma pe - ne - tra - li - a.

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

mo - do re - i, In - - - fer ca - ri - ta - tem

mo - do re - i, — In - - - fer ca - ri - ta - tem

mo - - do re - i, In - - - fer ca - ri - ta - tem

mo - - do re - i, In - - - fer ca - ri - ta - tem

pp

33

(Myriel hangs her garland last; then rises and confronts Corvain)

De - i, in - fer ca - ri - ta - tem De - i Quae de - sper - nit

De - i, in - fer ca - ri - ta - tem De - i Quae de - sper - nit

De - i; in - fer ca - ri - ta - tem De - i Quae de - sper - nit

De - i, in - fer ca - ri - ta - tem De - i Quae de - sper - nit

33 (♩ = ♩)

p

Myriel

Lord Corvain, This place is ho-ly, and this e-ven-tide — Ap-pointed for

a - li - a! Quae de - sper-nit a - li - a!

a - li - a! Quae de - sper-nit a - li - a!

a - li - a! Quae de - sper-nit a - li - a!

a - li - a! Quae de - sper-nit a - li - a!

Qu.

such joys as are not thine. What is thy will? Corvain

Little e-nough, good

Quae de - spernit a - li - a!

Quae de - spernit a - li - a!

de - spernit a - li - a!

Quae de - spernit a - li - a!

poco più animato

34

c. *f* *s*
mother. On-ly to seek your saint-ly king, Auburn.

mf A - - - men!

mf A - - - men!

mf A - - - men!

mf A - - - men!

mf A - - - men!

34

(with evil emphasis)

c. If he be long away my will May count for something more. Look to it.

f *s* (*♩* = 100)

Myriel

s
Thou? Sure-ly, then we shall have a king in - deed!

Corvain

What,

c. have ye no more news of him than I, His brother? Ye be

c. women still - some one In this un-mann'd communion, brides of heav'n,

35

c. Might so far sin as to have heard his voice Sing-ing, and

c. caught the gleam — of his red hair A-cross the val-ley?

Myriel

(Myriel turns away contemptuously)

M. I have no word of him, Nor need for an-y e-vil words of thine. Farewell!

Rosamund (advances timidly to Myriel)

Rd. Mother - Myriel

M. Rosamund - thou?

36

dim. *espress.* *dolce* *pp*

M. The king - Is he lost?

C. Corvain (roughly) *f*

Ay,

fl. *p*

C. or gone to kneel by tombs And feast his soul on saints' bones.

Rosamund (to herself)

Rd. I have dreamed Such an one should be king! Corvain

C. In Fair-y-land, may-be.

ad lib. *p* *animato*

Moderato

C. Ha! ha! ha! He is half minstrel, half Priest,

Rosamund (quite unmindful of Corvain's coarseness)

Rd. I never saw a man so

C. al-to-gether fool. The rest is man.

(♩ = 66) *p*

Rd. beau-ti-ful- So George against the dragon might have gone, Or

(♩ = 72) *pp* *marcato*

38 Myriel expresses silent disapproval
poco mosso

Rd. Mi-chael, thun-der-ing Lu-ci-fer down from heav'n.

mf

(♩ = 88) Ob.

p

Cl.

pp *dim.* *pp*

39 Rosamund
Lo stesso tempo (♩ = ♪)

Rd. Standing a-lone up-on the bal-co-ny Yon-der, and gaz-ing out in-to the

ppp

Rd. world — Where the sun crowned the hills with gold, and all The

Rd. shad-ows filmed with sil-ver and the songs Of mer-ry-wear-y folk

Rd. re-turn-ing home Blew down the blos-som-y breeze thro' the

Rd. dull hum Of bees and croon of

Rd. doves a-round the tow'rs,

Rd.

Lo stesso tempo

Rd. I saw one rid - ing on a great red steed.



Rd. Glo - rious_ in gold - en ar - - - -



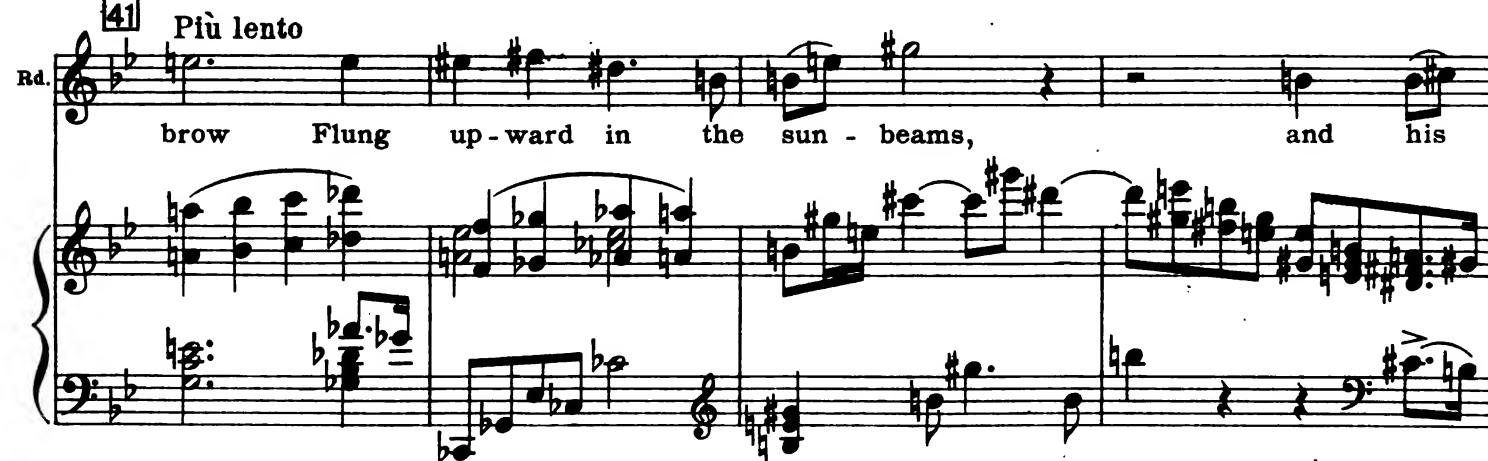
Rd. - mor, with his



41

Più lento

Rd. brow Flung up - ward in the sun - beams, and his



Rd. hair _____ Burn - ing o - ver him in clouds like a

Rd. nim - bus and blaz - ing on his shield: So, like some bright arch -

42 Rd. an - - - - - gel, ahl he

Rd. plunged down The mountain, o - ver the riv - er, _____ thro' the vail In - to the

Rd. *for-est!*

ff con fuoco

3

Corvain (trying to break into the scene)
coarsely f

C. *So ho! Stole a-way!*

meno f

dim.

3

44

M. *Myriel (quietly, rather meek) Moderato*

Child, were thine eyes up-on thy beads, to see So

p

Rosamund

Rd. *Therefore the world seems all*

M. *fond-ly? There is a gulf between Thee and the world.*

C. *Corvain*

Bah!

p

animato

Rd. Won - der - ful as a dream of Fair - y - land.

C. Corvain (derisively)
Fair - y - land!

Myriel

M. Have a care lest thou raise up The dust of carnal dreams against the light, And

45 Rosamund (with enthusiasm)

Rd. I do not love to look up-on the

M. gazing on bright clouds despise the sun! 45 (♩ = 96)

pp

Rd. sun— Only by his light to behold all else— And find it fair.

Rd. Mother, I know the world Turns ashes, yet— how shall I dream of heav'n

Rd. If not— by ev-'ry sign — God shows us here?

48 Rd. The sweet songs and rich blossoms and kind

Rd. eyes, — The glo - - - ry and the

47 *pp*

Rd. gladness and the pow'r, Are these e - vil?

espr.

pp

pp

Corvain (maliciously delighted)

c. Answered! Well answered! See The saint

Allegro

f *accel.*

ff accel.

48

c. speechless! Pret-ty one, live,

(♩. = 60)

p

c. laugh, love To - day. To - mor - row -

Myriel (sternly facing him)

(She turns to Rosamund)

Moderato

M. *Ay, to - morrow! Child, Thou hast thine answer!*

f sf ff

Rd. *Poco lento* Rosamund **49**

M. *This is he who loves earth!* *Poco lento* **49**

f p espress.

M. Myriel

Go! seek for-give-ness. Pray the white saints wash thee pure of earth, and

p

Rd. Rosamund *pp ad lib.*

M. *show Thy heart the way to heav'n.*

pp pp rit.

a tempo **50 Allegro**

Rd. Fair-y-land? Corvain (pointing behind them) *f*

C. Lo, where he

a tempo **50 Allegro**

pp *f* *1/2*

(Myriel hurries Rosamund, who tries to follow Corvain's gesture)

Rd. **Rosamund** *sempre più agitato*

I pray thee, let me wait to see his face, No - ble and

M. **Myriel** *sempre più agitato*

O-bey! There is a devil in thee! What, shall I Be

C. *sempre più agitato*

comes! Arch - an - - gell Prince of dreams!

p *sempre più agitato*

Rd. pure, the knight I saw

M. an - swered? Go! What,

C. Arch - an-gell! Prince of dreams! See him!

Con moto moderato

Rd. _____ but now! _____ (Myriel forces Rosamund out) (Auburn enters)

M. stub-born? What, un-will-ing? Go! _____

C. _____ (calling to Auburn)

Lo, _____ where he comes! _____ Ha! ha! ha! Late!

Con moto moderato

ff *sfz* *p leggiero*

C. too late! Here was a pret-ty la - dy, fain To fol-low thee to Fair - y - land! _____

p. *p.*

Auburn **51** *ad lib.*

A. I love A la - dy in the Ho - ly Land.

C. _____

pp ten. *teneramente*

p. *p.*

(scornfully)
a tempo mosso

C. *mf a tempo mosso*

Ho - ly Land, Fair - y - land, it is all one.

ff

C. 52

Mean - while, who shall be king here?

f

A. Auburn *Andante tranquillo*

Is the name Of king so great a mat - ter?

p colla voce

C. Corvain (to Auburn) *Allegro* *Con moto moderato* (♩ = 76) (to Myriel)

So they say. How think ye? Did the Lord — mis - take, and

f a tempo *p*

C. send The Saint in - to the world be - fore _____ the King? Or _____

M. Myriel (shocked)
We have
C. did the wo-men blun - der, and change the babes?

p

M. [53] heard e-nough blas - phe-my! Auburn
A. Nay, — what harm In a word? We know him well for

agitato *f.* *p a tempo*

A. (He turns to Corvain)
one whose love Covers her shame _____ with laughter.

legg. *pp*

(with great dignity)

A. *ad lib.*

Take the crown, In God's name, broth-er; and with all my

p Brass *pp* *f*

54 Myriel (interrupting violently) *agitato*

Not so! Hold! (to Myriel, quietly)

A. heart Be thou_ Shall I

espress. *f* *agitato* *ff* *p legg.*

A. hold so dear This paint-ed pic-ture-book of shad-ow and sun, This game of

pp

A. bare-the-head and bow-the-knee, These golden toys? Ye call me dream-er. Why,

pp *pp poco ten.*

Myriel (angrily)

M. *Myriel (angrily)*
Dost thou crown a dog with dreams?

A. These are dreams. I out-grow them.

agitato
f

55 Moderato

A. *Corvain*
Or an ab-bess?

C. *pesante*
Come, give up Thy toys to thy nurse, child—

Moderato
mf

M. *Myriel*
Nev-er to such a

A. *f* *p*
Nay, To a broth-er, if he will.

C. thy dry nurse.

agitato
f
pp *sfz* *p*

56 Più mosso

M. *broth-er!*

C. *Go and pray, wo - man! Leave men_____ To deal with*

Più mosso

f

accel. poco a poco

M. *A pic-ture-book of souls; A game of life and*

C. *men._____ Go and pray! Leave men_____ to*

accel. poco a poco

M. *death; a toy_____ where-by,*

C. *deal with men! Here is that Where - fore,*

M. Since the be-gin-ning of the world, strong hell _____ Hath tri-umphed o-ver

C. Since the be-gin-ning of the world, Men have slain one an - oth - er.

57 **Allegro molto**

M. heav'n. —

C. (Ω) (Myriel and Corvain glower at each other savagely)

Shall I yield This to her?

Allegro molto

ff

Myriel (gesturing toward the shrine)

M. Not to me:

(The tension relaxes)

Molto moderato (♩ = ♩)
(Myriel smiles)

M. to one who was A wo-man, and now reigns throned o-ver all, Moth-er and

ppp *pp*

M. Maid and Queen...

pp

A. Auburn 58

Let it be sol

rit. *marcato*

A. **Allegro moderato**

And o-ver all our land

f

A. shall blow the flow'rs Of E - den!

cresc.

Con anima ($\text{♩} = 60$)

A. Women shall bear, And men la - bor un - gov-erned.

p

A. There shall be No law but love, no

cresc.

A. crown save on whose brow Burns the Star of the

ad lib. **59** *espress.*

A. Sea, and in her heart The red Rose of the world!

colla voce *pp*

Corvain (dryly)

c. *poco pesante*
Ay, ay, she died Some years back.

c. Let be, there are crowns in

c. heav'n Al - read - y. Al - so there are

c. *poco a poco più mosso*
maids a - live That may be

c. *poco a poco più mosso*
moth - ers. In the dev - il's name,

C. *Let the kings reign — and the saints pray! Come home,*

accel.

C. *Take a wife, rule thy king - dom, be — a*

ff sfz

M. *Myriel ff Allegro molto*

In the dev-il's name? (losing patience)

C. *man! O, God's — Ma - ry's —*

sfz mf cresc. Allegro molto

C. *the saints, — The*

Presto sfz

c. *gob - lins'!*

sfz *sfz* *sfz*

c. (dangerously quiet) ($\text{♩} = 100$)

Fool, I would give life for this, Ay,— or

sfz *p* *poco sfz* *f*

62 Myriel

Be thou ware—

Auburn *ff*

Cor - vain!—

c. take life. Be - ware!

62 *fff*

M. Of fire from heav'n! A -

ff

M. void! We have en-dured O-ver-long. Be-

63 M. gone from us, ere that Pow'r Whose word I bear re -

M. move thee from His sight For ev-er! Give back! (Corvain retreats)

ff

across the bridge) 64

M. Hith-er! Thy sword, my son, Thy

A. Auburn
Let thy foes all per - ish! all per - ish!

(Auburn strikes the bridge with his sword)

M. sword! Break down the bridge! ^(Blow)

A. Cor - vain! Per - ish!

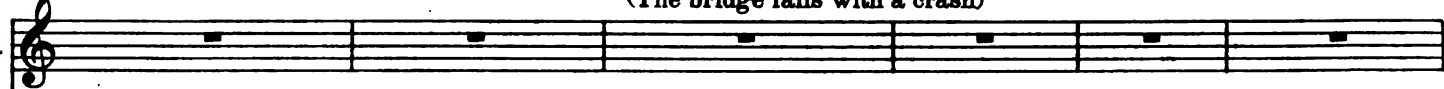
M. Break the bridge down!

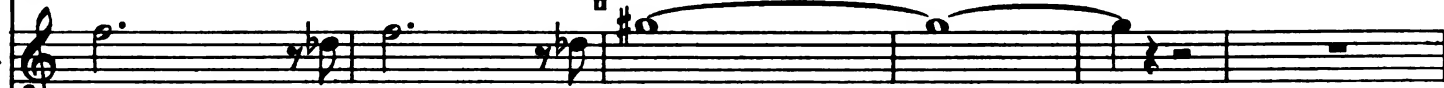
A. Per - ish! Per - ish! Cor-


Cymbals


molto pesante

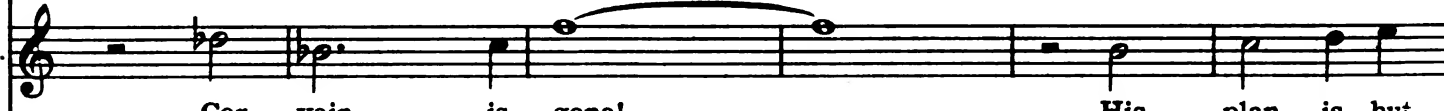
(The bridge falls with a crash)


M. 

A. 
 vain, Cor - vain is foiled! _____



65 M. 
 Broth-er from broth-er will I set a-part, _____ Blood from blood, saith the

A. 
 Cor - vain is gone! _____ His plan is but



M. 
 Lord! _____

A. 
 vain! _____



66 Presto

Measures 66-67. The music is in a key with three sharps (F#, C#, G#) and 3/4 time. Measure 66 features a rapid ascending scale in the right hand and a sustained bass note in the left hand. Measure 67 continues the scale and includes a dynamic marking of *dim.* (diminuendo).

Measures 68-69. The right hand continues with a rapid scale, while the left hand plays a series of chords. Measure 69 includes a dynamic marking of *dim.* (diminuendo).

Measures 70-71. Measure 70 begins with a dynamic marking of *p* (piano). The right hand plays a series of chords, and the left hand plays a series of chords. Measure 71 continues the chords in both hands.

Measures 72-73. Measure 72 includes a dynamic marking of *dim.* (diminuendo). The right hand plays a series of chords, and the left hand plays a series of chords. Measure 73 continues the chords in both hands.

Measures 74-75. Measure 74 includes a dynamic marking of *pp* (pianissimo). The right hand plays a series of chords, and the left hand plays a series of chords. Measure 75 continues the chords in both hands.

Measures 76-77. Measure 76 includes a dynamic marking of *pp* (pianissimo). The right hand plays a series of chords, and the left hand plays a series of chords. Measure 77 continues the chords in both hands.

(Anburn kneels and offers the crown to Myriel)

Moderato

Single voice (within)

V. In sem - pi - ter - na sae - cu - la.

M. Myriel

A. Auburn Not to me; to Her.

Moth-er, now thy bless-ing.

SOPRANO I A - - men.

SOPRANO II A - - men.

ALTO I A - - men.

ALTO II A - - men.

Chorus of Nuns (within)

68 Moderato

mf *p*

V. A - ve Vir - go glo - - ri - o - sal

A. Corvain (growling. . . . disappears in the darkness) Mother, far more than mother,

C. Holds the world such an-oth-er John - a-dreams?

A - ve Ma - ter,

A - ve Ma - ter,

A - ve Ma - ter,

A - ve Ma - ter,

A - ve Ma - ter,

pp *pp*

A. 

Thou whose eyes Out of all a-zure skies look down on me, Whose

quae pri - mae - vae

quae pri - mae - vae

quae pri - mae - vae

quae pri - mae - vae

A. 

hand is in the cool brush of the breeze O-ver my brow, whose voice hums lul-la-by

Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -

Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -

Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -

Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -

Organ

A. 

Where brooks laugh in the sun, whose robe flows green. A-long the

la - ta sae - vae Gen - ti nos - - - - - traë Do - mi - num. —

la - ta sae - vae Gen - ti nos - traë Do - mi - num. —

la - ta sae - vae Gen - ti nos - traë Do - mi - num, Do - - mi - num.

la - ta sae - vae Gen - ti nos - traë Do - mi - num.

p

A. 

spring-time. Lo, now e-ven I, A prince of dreams, lay my poor glo-ry down, —

pp Quan - do tan-dem, quan - do fo - re —

pp Quan - do tan-dem, quan - do fo - re —

pp Quan - do tan-dem, quan - do fo - re —

pp Quan - do tan-dem, quan - do fo - re —

pp *pp* Brass

A.

—La-dy, be-fore the darkness of thy shrine While I go forth to find thee, O

Ut lae - tan-ti cum tre-mo-re.

Ut lae-tan-ti cum tre-mo-re.

Ut lae - tan-ti cum tre-mo-re.

Ut lae-tan-ti cum tre-mo-re.

71

let me learn The beau-ty paint-ed here in shad-ow and sun; The love that is the

legato

s

A.

mean - ing of this dream Where-in we toss, long-ing;

s s

A. *pp* the har-mo-ny Where all earth's dis-so-nan-ces

SOPRANO I
pp Spon - sus mi - hi in de - co - re Pa - ret in - tra

SOPRANO II
pp Spon - sus mi - hi in de - co - re Pa - ret in - tra

ALTO I
pp Spon - sus mi - hi in de - co - re Pa - ret in - tra

ALTO II
pp Spon - sus mi - hi in de - co - re Pa - ret in - tra

Chorus of Nuns

A. *pp* close and cling Sat-is-fied, full of sleep. Rose of the world!

pp pa - tri - am?

pp pa - tri - am?

pp pa - tri - am?

pp pa - tri - am?

pp pa - tri - am?

pp dolce

72

Animato

A. 

Lift up mine eyes from lov - ing dust,

sfzp

A. 

And — let Thy glo - ry shine be - fore me as a star

A. 

Guid - ing my hap - pi - ness to Beth - - - le - -

cresc. *f* *dim.*

73 **Tempo come sopra**

A. 

hem!

p

Lift up my heart, Rose of the World, and show Thy wonder opening as a

SOPRANO I
O a - ma - tor am - plec - ten - de, To - tam me in

SOPRANO II
O a - ma - tor am - plec - ten - de, To - tam me in

ALTO I
O a - ma - tor am - plec - ten - de, To - tam me in

ALTO II
O a - ma - tor am - plec - ten - de, To - tam me in

pp

rose un-fold-eth Her deep heart under the dawn. O Star of the Seal

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris, flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris, flo - ris glo - ri - ae os - ten - de

74 *rit.* *Tempo giusto*

Rose of the world!

rit. *poco f*

I - ma pe - ne - tra - li - a, I - ma pe - ne - tra - li - a.

rit. *poco f*

I - ma pe - ne - tra - li - a, I - ma pe - ne - tra - li - a.

rit. *poco f*

I - ma pe - ne - tra - li - a, I - ma pe - ne - tra - li - a.

rit. *poco f*

I - ma pe - ne - tra - li - a, I - ma pe - ne - tra - li - a.

74 *Tempo giusto* (Lightning showing the figures of Auburn

pp rit. *pp* *ff*

and Corvain) (Corvain strikes)

ff

p

75

Allegretto (♩ = 66)

p

Fairy fires

shining

glowing

sfz

76

ff *dim.* *p* *f*

Twinkling of lights *pp*

increasing in rapidity

(Corvain runs away finally)

8.....

f dim.

8.....

rit.

tr

77 TENOR (off stage)

p a tempo

Chorus of Men

Fairies When the sum - mer day — is done, And the saints in

BASS

And the saints in

pp

pp

heav - en sleep - ing Leave the earth in el - fin keep - ing, At the

heav - en sleep - ing Leave the earth in el - fin keep - ing, At the

set - ting of the sun: _____ Wak - en, Lit - tle Folk, a -

set - ting of the sun: _____ Wak - en, Lit - tle Folk, a -

8.....

SOPRANO

ALTO (off stage)

Here _____ are

Here _____ are

wak - en!

wak - en!

78

fears_ to be_ for - sak - en, Trea - sure giv - en, plea - sure

fears_ to be_ for - sak - en, Trea - sure giv - en, plea - sure

78

leggiere

tak - en; Fol - low, fol - low,

tak - en; Fol - low, *p leggiere* fol - low,

Fol - low, fol - low,

p leggiere Fol - low, fol - low,

Fol - - - - - low, fol - low

fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low,

fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low,

fol - low, fol - low,

fol - low, fol - low,

ev - 'ry one! _____

ev - 'ry one! _____

ev - 'ry one! _____

ev - 'ry one! _____

poco f

Detailed description: This block contains the first system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. All four voices have the lyrics "ev - 'ry one!" followed by a long horizontal line indicating a sustained note. The piano part consists of two staves (treble and bass clef) with various chords and melodic lines. A dynamic marking "*poco f*" is placed above the piano staves.

79 (During the following the Fairies appear, dancing; at

'Cello

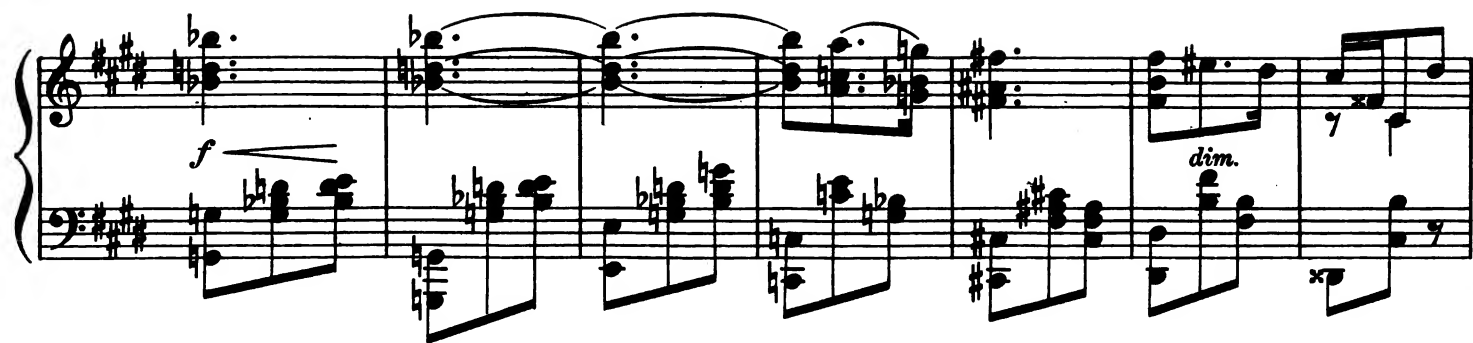
Detailed description: This block contains the second system of the musical score. It features a piano accompaniment and a cello part. The piano part continues with chords and melodic lines. The cello part is indicated by a line with a bow and a note, with the label "'Cello" written above it. A rehearsal mark "79" is placed at the beginning of the system, followed by the instruction "(During the following the Fairies appear, dancing; at".

first two with brooms, sweeping away the mist; others with wands, lighting them

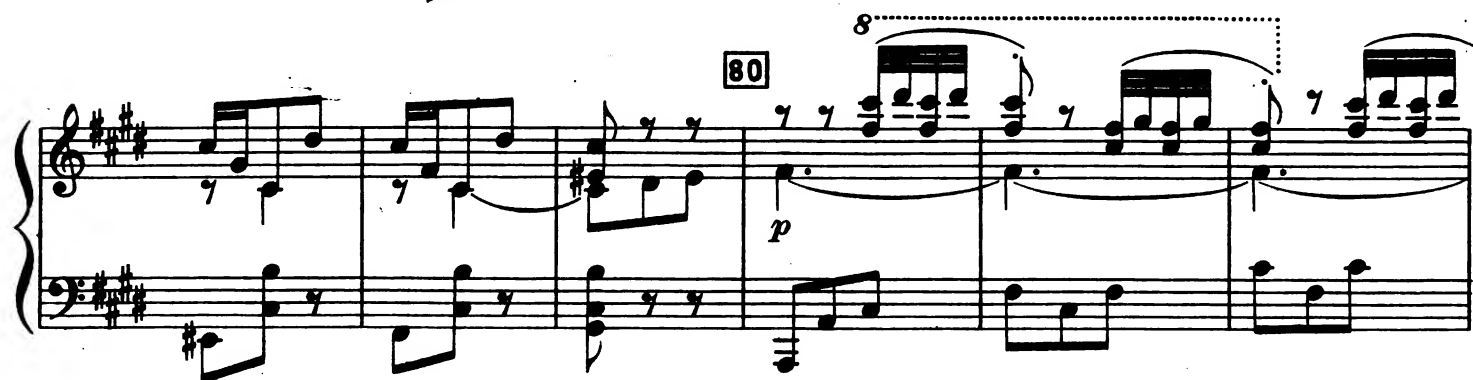
Detailed description: This block contains the third system of the musical score. It features a piano accompaniment. The piano part continues with chords and melodic lines. The instruction "first two with brooms, sweeping away the mist; others with wands, lighting them" is written above the piano staves.

gradually, until the stage is quite filled and lighted)

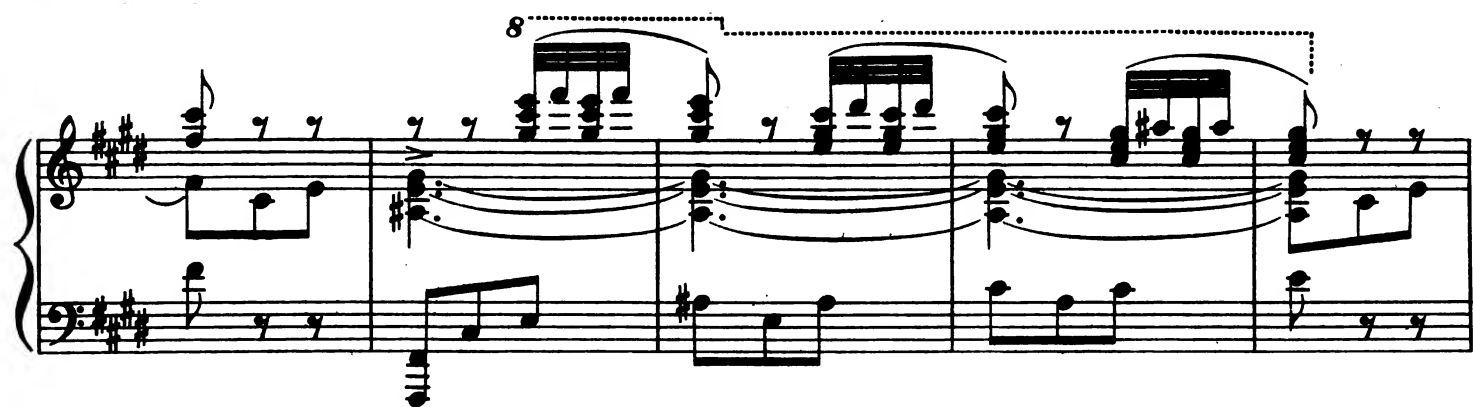
Detailed description: This block contains the fourth system of the musical score. It features a piano accompaniment. The piano part continues with chords and melodic lines. The instruction "gradually, until the stage is quite filled and lighted)" is written above the piano staves.



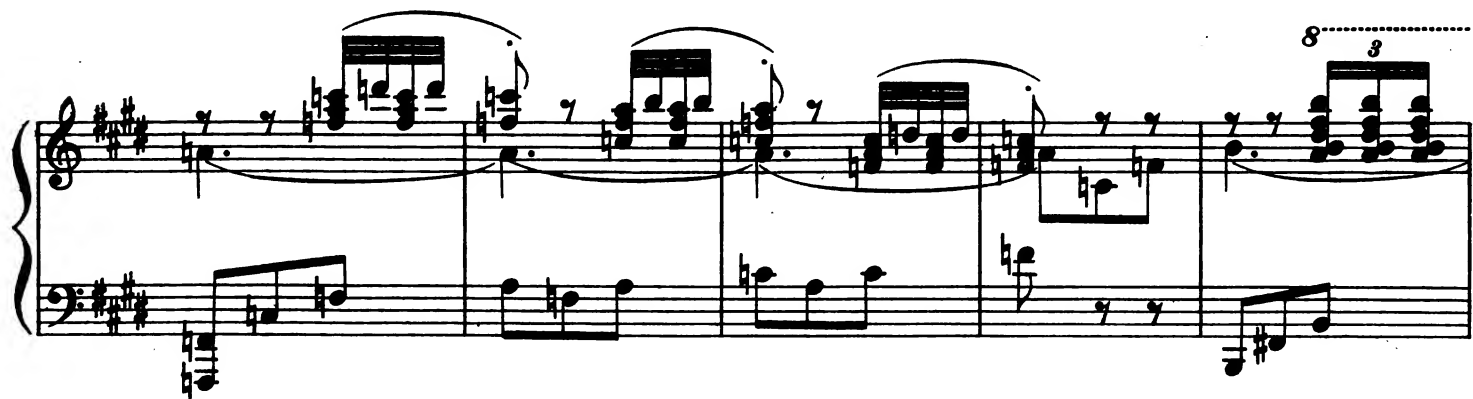
First system of musical notation. The key signature is three sharps (F#, C#, G#). The music is in 2/4 time. The first measure has a forte (*f*) dynamic. The second measure has a *dim.* (diminuendo) marking. The system ends with a 7-measure rest.



Second system of musical notation. The key signature is three sharps (F#, C#, G#). The music is in 2/4 time. The first measure has a piano (*p*) dynamic. The system ends with a 7-measure rest.



Third system of musical notation. The key signature is three sharps (F#, C#, G#). The music is in 2/4 time. The system ends with a 7-measure rest.



Fourth system of musical notation. The key signature is three sharps (F#, C#, G#). The music is in 2/4 time. The system ends with a 7-measure rest.



Fifth system of musical notation. The key signature is three sharps (F#, C#, G#). The music is in 2/4 time. The system ends with a 7-measure rest.

(All the Fairies have entered. The Chorus is still invisible)

Chorus

When the breez - es breathe in tune, And the light of

When the breez - es breathe in tune, And the light of

When the breez - es breathe in tune,

a tempo

p

won - der hov - ers Round the hearts of hap - py lov - ers At the

won - der hov - ers Round the hearts of hap - py lov - ers At the

And the light of won - der hov - ers Round the lov - ers At the

At the

ris - - - ing of the moon,

ris - - - ing of the moon,

ris - - - ing of the moon,

ris - - - ing of the moon,

82

Poco più mosso

Fill and thrill them with the pow'r _____ And the

Fill and thrill them with the pow'r _____ And the

82

Poco più mosso

pas - sion of the hour, _____ That em - bo - som

pas - sion of the hour, _____ That em - bo - som

cresc. *f*

Detailed description: This system contains the first two systems of a musical score. The first system has two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal parts sing the lyrics 'pas - sion of the hour, _____ That em - bo - som'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The second system is identical to the first. The piano accompaniment includes a 'cresc.' (crescendo) marking and a 'f' (forte) dynamic marking.

and em - bow'r All the mys-ter - y of June. _____

That em - bow'r All the mys-ter - y of June. _____

and em - bow'r All the mys-ter - y of June. _____

That em - bow'r All the mys-ter - y of June. _____

Detailed description: This system contains the next two systems of the musical score. The first system has two vocal staves and a piano accompaniment. The vocal parts sing the lyrics 'and em - bow'r All the mys-ter - y of June. _____'. The piano accompaniment continues the melody and bass line. The second system is identical to the first. The piano accompaniment includes a '2' marking above the right hand, indicating a second ending or a specific fingering.

83



Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The melody is simple and homophonic. The lyrics are: "Fill and thrill them with the pow'r, And the".

Fill and thrill them with the pow'r, And the

Fill and thrill them with the pow'r, And the

Fill and thrill them with the pow'r, And the

83



Piano accompaniment for measures 83-86. The right hand features chords and single notes, while the left hand has a simple bass line. The lyrics are: "pas - sion, and the mys - ter - y. When the".

pas - sion, and the mys - ter - y. When the

pas - sion, and the mys - ter - y. When the

pas - sion, and the mys - ter - y. When the



Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The melody continues from the previous section. The lyrics are: "pas - sion, and the mys - ter - y. When the".

pas - sion, and the mys - ter - y. When the

pas - sion, and the mys - ter - y. When the

pas - sion, and the mys - ter - y. When the



Piano accompaniment for measures 87-90. The right hand features chords and single notes, while the left hand has a simple bass line. The lyrics are: "pas - sion, and the mys - ter - y. When the".

pas - sion, and the mys - ter - y. When the

pas - sion, and the mys - ter - y. When the

pas - sion, and the mys - ter - y. When the

veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

pp

rose of beau - ty burn - ing In the hush be - fore the morn,

rose of beau - ty burn - ing In the hush be - fore the morn,

rose of beau - ty burn - ing In the hush be - fore the morn,

rose of beau - ty burn - ing In the hush be - fore the morn,

84

(Robin enters with a great cup and followed by the Chorus)

Throng _____ a - round them, where the gold - en Joy _____ hath drowned them,

Throng a - round them, where the gold - en Joy _____ hath drowned them,

Throng _____ a - round them, where the gold - en Joy _____ hath drowned them,

Throng _____ a - round them, where the gold - en Joy hath drowned them,

84

p

tenuto

cresc. molto *ff*

and the old-en Won - der crowned them un - be - hol - - - - den

cresc. molto *ff*

and the old-en Won - der crowned them un - be - hol - - - - den

cresc. molto *ff*

and the old-en Won - der crowned them un - be - hol - - - - den

cresc. molto *ff*

and the old-en Won - der crowned them un - be - hol - - - - den

cresc. molto *ff*

8 4

ff In a Fair - y - land re -

ff In a Fair - y - land re -

ff In a Fair - y - land re -

ff In a Fair - y - land re -

85 Robin
Animato

Rn. *f* Ye who are free of worlds be -
born!
born!
born!
born!

85 Animato (♩ = 76)

f *p*

Rn. yond the por - - - tal, Hon - - or with me the dream from

Rn. whence we spring, — The mor-tal joy — that makes us im - mor - tal:

Rn. Health to our Queen — and King!

Chorus

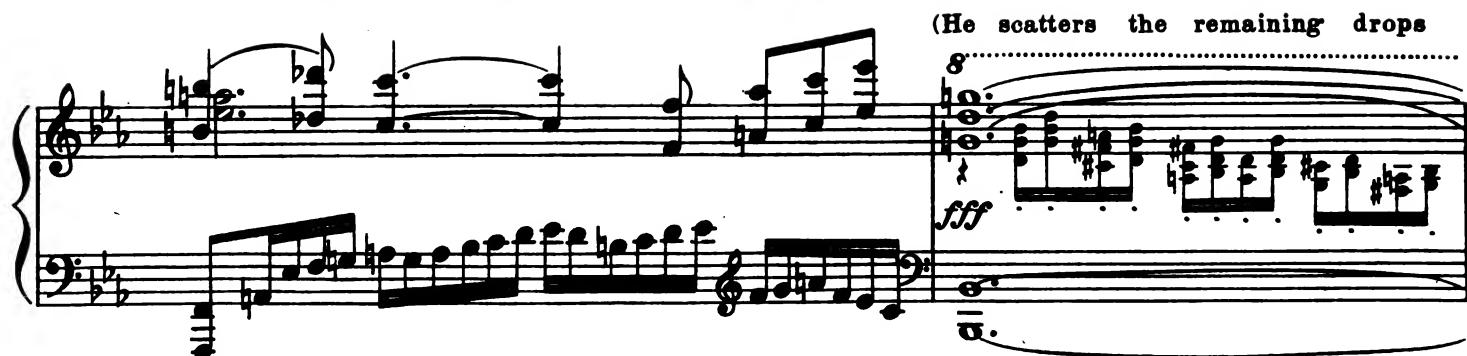
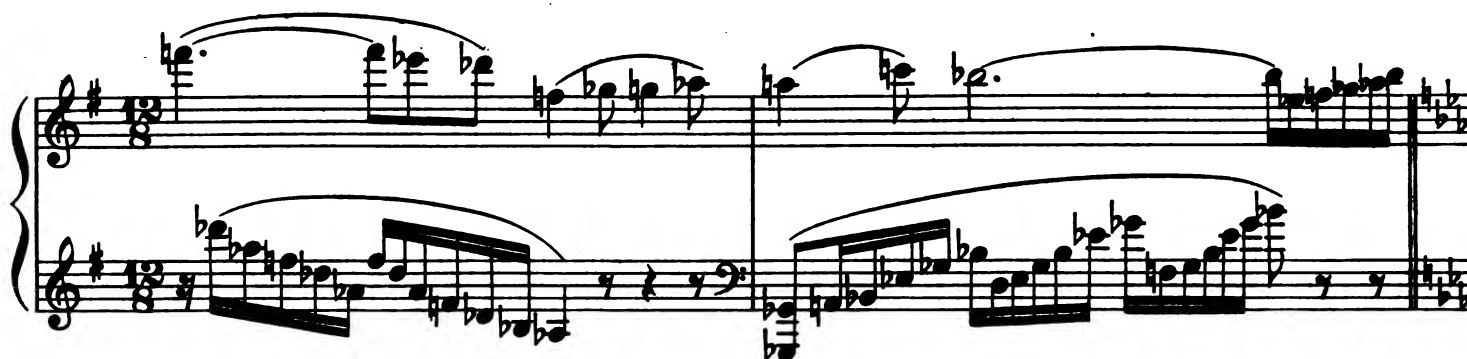
Our Queen — and King!

Our Queen — and King!

Our Queen — and King!

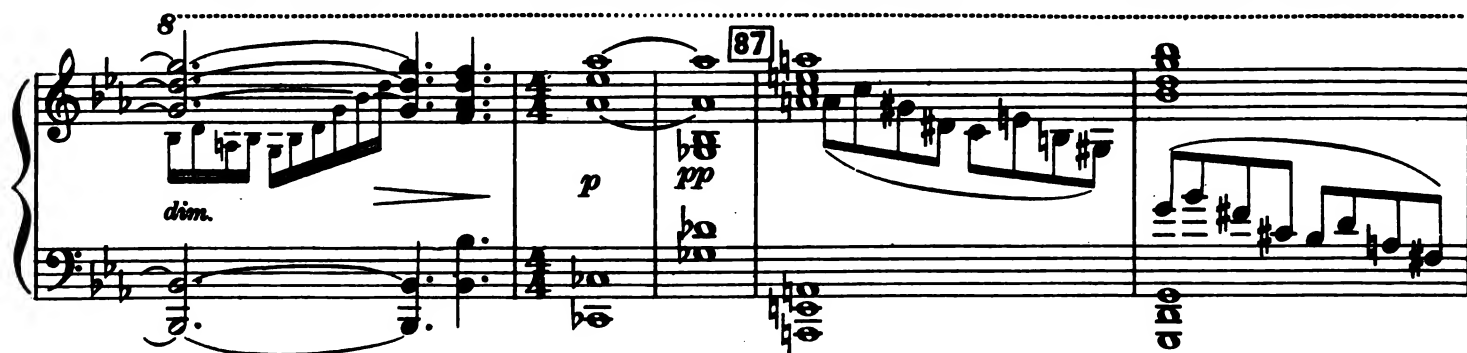
Our Queen — and King!

86 (Robin raises the cup and drinks)

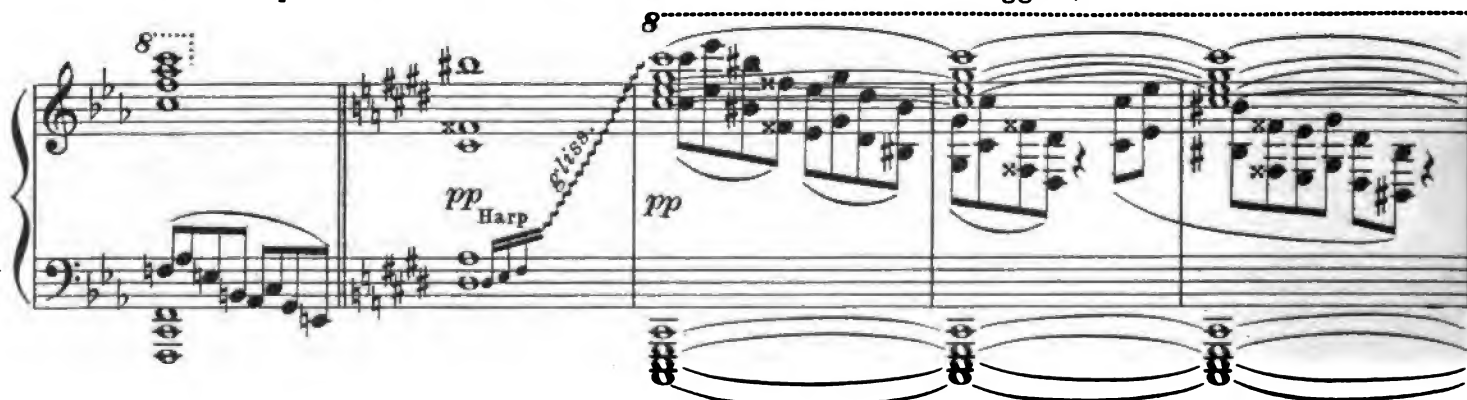


(He scatters the remaining drops

over Auburn Auburn rises slowly..looks about, groping and confused . . .



. puts his hand to his head staggers)



8

Wood
p meno mosso

This system shows the beginning of a musical piece. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). It features a long, flowing melodic line with many ties. The bottom staff has a bass clef and the same key signature, with a more rhythmic accompaniment. A woodwind part enters in the second measure with a half note.

espress.

The second system continues the melodic development in the top staff. The bottom staff features a series of chords and moving lines. The tempo and mood are indicated by the *espress.* (espressivo) marking.

(The light breaks forth in the shrine)

99

mf espress. e dolce

p

This system is marked with a rehearsal cue '99'. The top staff has a melodic line with a crescendo leading to a *p* (piano) section. The bottom staff has a more active accompaniment. The tempo and mood are indicated by the *mf espress. e dolce* marking.

(Auburn and Rosamund admire each other)

dim.

sempre dim. ed espress.

The fourth system features a melodic line in the top staff that gradually decreases in volume, marked with *dim.* and *sempre dim. ed espress.* The bottom staff has a steady accompaniment.

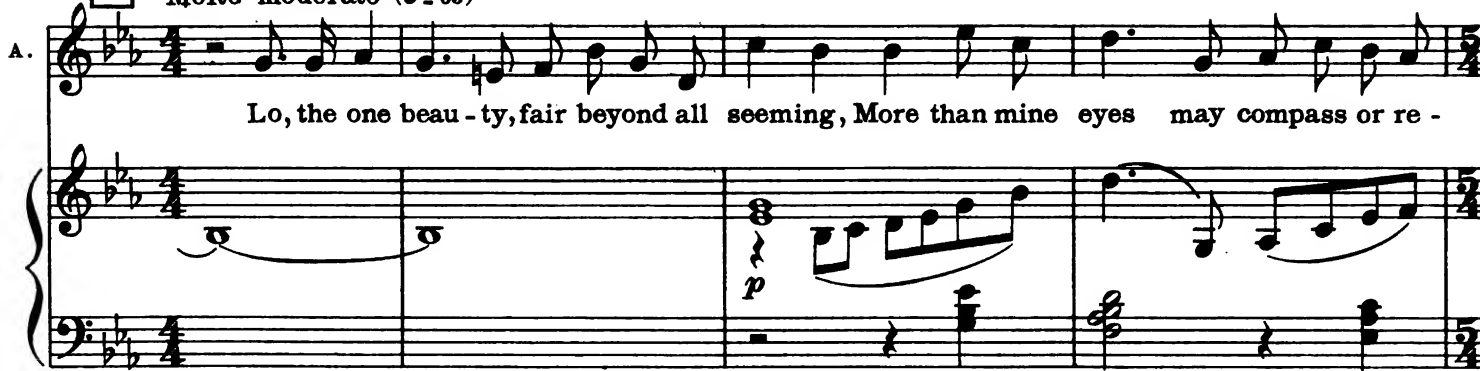
pp delicatiss.

6

The fifth system begins with a *pp delicatiss.* (pianissimo, very delicate) marking. The top staff features a series of sixteenth-note passages, some marked with a '6' indicating a sextuplet. The bottom staff has a simple accompaniment.

Auburn

[89] Molto moderato (♩ = 68)

A. 

Lo, the one beau - ty, fair beyond all seeming, More than mine eyes may compass or re -

A. 

ceive! Sure - ly of this my life was on - ly dreaming: And yet -

Rd. 

Rosamund [90] *pp*

Lo, the one joy too dear for dis - o -

A. 

I live! 

SOPRANO *pp*

Fair - y - land! Fair - y - land!

ALTO *pp*

Fair - y - land! Fair - y - land!

TENOR *pp*

Fair - y - land!

BASS *pp*

Fair - y - land!



[90] *pp*

Ed.

beyng, More than my heart may fathom, lest it break; Surely for this my dreams

Rd.
 — were on - ly pray - ing: And yet - I wake! —

[illegible]

91

dolciss.

Rd. *I have no heav'n but thou art*

A. *heav'n?*

pp

Rd. *lord there - of, No crown, saving the rap - ture thou hast*

A.

gliss.

pp

Rd. *giv'n!*

A. *O love,*

Auburn (kneeling before Rosamund)

(d=d.)

p

92

Rd. love, my love!

A. O my love!

pp

Fair - y - land! Fair - y - land! Fair - y - land!

pp

Fair - y - land! Fair - y - land! Fair - y - land!

pp

Fair - y - land! Fair - y - land! Fair - y - land!

pp

Fair - y - land! Fair - y - land! Fair - y - land!

92

pp

ppp

pp

sffz

pp

sffz

Str.

sempre dim.

93 Robin (in the centre of the stage)

Rn. Rose of the world, they are lost who would find thee, Star of the sea, they grow

Harp *p*

Rn. weary and weep, ——— Run-ning be - fore crowned with thorns, and be-hind thee

Rn. Drowned in thy light on the deep; ——— Yet they shall come thro' mis-

Str.

Rn. take and mis - nam - ing Where thou art ho - ly at last, being whole; Having a

94 Rn. rose ——— for thy flesh, and a flaming Star ———

Rn.  for a soul.

dim. *p*

95

Rn.  *un poco mosso* Yea; thou shalt lead them

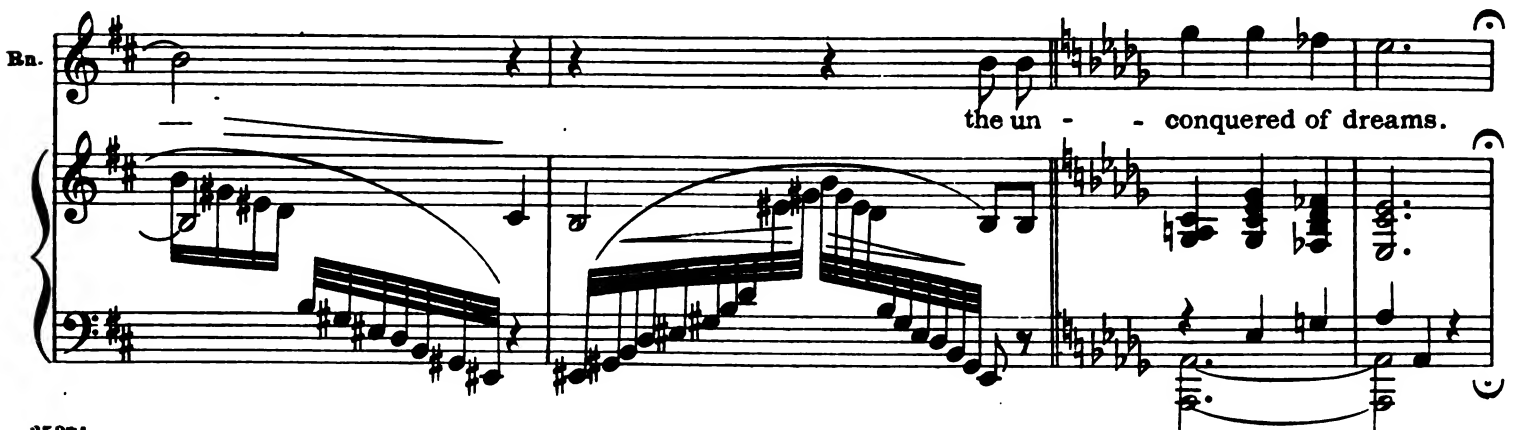
p

Rn.  to won-der-ful plac - es Ere they dis-cov-er how laugh-ter re-deems

cresc.

Rn.  Beauty, and shame, looking dream - ward, embraces Love,

pp

Rn.  the un - - conquered of dreams.

96

*maestoso*Tempo 1^o

Rn. Heav'n, earth and hell shall they range un-for - bid - den, Strong in com -

p

Rn. mand of the glo - ry that grows Out of the dust, _____

marcato cresc.

97

Rn. understand-ing the hid-den

ff

Rn. Fire _____ in the

molto rit.

molto rit.

Più mosso
a tempo (Rosamund and Auburn are seated together) 98

Rn. rose.

Chorus

Crown them! crown them! crown them!

Crown them! crown them! crown them!

Crown them! crown them! crown them!

Crown them! crown them! crown them!

Più mosso
a tempo 98

f *dim.* *p* *pp espress.*

(The Fairies crown them)

and scatter flowers before them)

pp *poco f*

99 Rosamund
Moderato

Rd. *Now it is done: as a song that songs re -*
 A. *Now it is won: in the*
pp
 Where lies the road to Fair - y - land? O - ver the hills of
 Where lies the road to Fair - y - land? O - ver the hills of
 Where lies the road to Fair - y - land? O - ver the hills of
 Where lies the road to Fair - y - land? O - ver the hills of

99 Moderato (♩ = 72)

Rd. *mem - ber, Com -*
 A. *hour of proud sur - ren - der, Leans my Queen from her*
dawn, Un - der the deeps of mid - night,
dawn, Un - der the deeps of mid - night,
dawn, Un - der the deeps of mid - night,
dawn, Un - der the deeps of mid - night,

Rd. eth my lord, com - eth my -

A. throne thrice glo - ri-fied, leans my -

yon - der on ev - ry hand, Whither-so-ev - er a soul shall

yon - der on ev - 'ry hand, Whither-so-ev - er a soul shall

yon - der on ev - 'ry hand, Whither-so-ev - er a soul shall

yon - der on ev - 'ry hand, Whither-so-ev - er a soul shall

Rd. lord to his own, O-ver my heart, a

A. Queen from her throne thrice glo - ri -

fol - low The one star far with - drawn At the

fol - low The one star far with - drawn At the

fol - low The one star far with - drawn At the

fol - low The one star far with - drawn At the

Rd. heart — made pure for his bri - - dal cham - ber,
 A. fied, Down up-on mine, un-de - ny - ing, di-vine-ly ten - der,
 end of the world, — is the way unfurled That leads to Fair - y - land.
 end of the world, — is the way unfurled That leads to Fair - y - land.
 end of the world, — is the way unfurled That leads to Fair - y - land.
 end of the world, — is the way unfurled That leads to Fair - y - land.

100
 Rd. Fold - ing the arms of a lov - er,
 A. Bend - ing the eyes of a moth - er,
 p

Rd. the arms of a man,
 A. the eyes of a
 cresc.

Rd. the arms of a king.

A. child, the eyes of a bride.

8

f

[101] *Un poco mosso*

What shall we find in Fair - y - land? What - ev - er the tales have

What shall we find in Fair - y - land? What - ev - er the tales have

What shall we find in Fair - y - land? What - ev - er the tales have

What shall we find in Fair - y - land? What - ev - er the tales have

[101] *Un poco mosso*

told, What - ev - er the songs have longed for,

told, What - ev - er the songs have longed for,

told, What - ev - er the songs have longed for,

told, What - ev - er the songs have longed for,

What - ev - er the chil - dren planned: Fol - - ly deep - er than

What - ev - er the chil - dren planned: Fol - - ly deep - er than

Fol - - ly deep - er than

wis - - - dom, Beau - - ty bright - er than gold,

wis - - - dom, Beau - - ty bright - er than gold,

wis - - - dom, Beau - - ty bright - er than gold,

wis - - - dom, Beau - - ty bright - er than gold, _____

Laughter and tears from all the years In the light of Fair - - y -

Laughter and tears from all the years In the light of Fair - - y -

Laughter and tears from all the years In the light of Fair - - y -

Laughter and tears from all the years In the light of Fair - - y -

land!

land!

land!

land!

102

102

ff

Rosamund
Now it is known: the king-dom of fan - cy, found - - -

Auburn
Now it is known: the king-dom of fan - cy, found - - -

Robin
Now it is known: the king-dom of fan - cy, found - - -

Who shall be king in Fair - y - land? He that will not for -

Who shall be king in Fair - y - land? He that will not, will

Who shall be king in Fair - y - land? He that will

Who shall be king in Fair - y - land? He that will not for -

- ed, Firm in the flesh that hun - - gers,

- ed, Firm in the flesh that hun - gers,

- ed, Firm in the flesh that hun-gers, the

go Eyes to see and ears to hear and a

not for-go Eyes to see and ears to hear and a

not for-go Eyes to see and ears to hear and a

go Eyes to see and ears to hear and a

Rd. the soul that knows, Now it is known: the
 A. the soul that knows, Now it is known: the
 Rn. soul that knows, Now it is known: the
 heart to un-der-stand. Who shall be king in
 heart to un-der-stand.
 heart to un-der-stand.
 heart to un-der-stand. Who shall be king in
 heart to un-der-stand.

Rd. king - dom, Throned up - on clay, with
 A. king - dom, Throned up - on clay, with
 Rn. king - dom, Throned up - on clay, with
 Fair - y - land? Who shall be, who shall be queen in
 Fair - y - land? Who shall be queen in
 Fair - y - land? Who shall be queen in
 Who shall be queen? Who shall be queen in

Rd. fire as a robe sur - round - ed, sur - round - ed,
 A. fire as a robe sur - round - ed, sur - round - ed,
 Rn. fire as a robe sur - round - ed, sur - round - ed,
 Fair - y - land? A child and a wo - man.
 Fair - y - land? Lo, a child and a
 Fair - y - land? A child, a wo - man;
 Fair - y - land? A child, lo, a child and a

Rd. with fire as a
 A. with fire as a
 Rn. with fire as a
 a child and a wo - man. Ver - i - ly, they shall
 wo - man. Ver - i - ly, they shall
 a child and a wo - man. Ver - i - ly, they shall
 wo - man, a child and a wo - man. Ver - i - ly, they shall

104 119

Rd. robe sur-round - ed, 18 8

A. robe sur-round - ed, and crowned with the 18 8

Rn. robe sur-round - ed, crowned 18 8

know Heav'n in earth, and 18 8

know Heav'n in earth, and 18 8

know Heav'n in earth, and 18 8

know Heav'n in earth, and 18 8

104 119

25871

Rd. light of a dream of

A. crowned with light, with the light of

Rn. light crowned with the light of the

both in Fair - y -

both in Fair - y -

Fair - y - land, and both in Fair - y -

Fair - y - land, and both in Fair - y -

105

Rd. heav'n!

A. heav'n!

Rn. heav'n!

land!

land!

land!

land!

land!

105

First system of the musical score, featuring a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music consists of several measures with eighth and sixteenth notes, some beamed together. A large, sweeping slur covers the final measures of the system, which end with a fermata.

(The curtain falls slowly)

Second system of the musical score. It begins with the instruction *sempre dim.* (always diminishing) in the bass staff. The music continues with various note values and rests. The system concludes with a *pp* (pianissimo) dynamic marking in the bass staff, followed by a long, sustained note with a fermata.

Third system of the musical score. The music is characterized by dense, rapid sixteenth-note passages in the treble staff, while the bass staff features longer, more sustained notes. A *pp* dynamic marking is present in the middle of the system.

Fourth system of the musical score, leading to the end of the act. The music features a mix of note values and rests, with a final measure containing a complex, multi-measure rest. The system ends with a double bar line and a fermata.

Rea *

End of Act I

ACT II

The Castle

Allegro moderato (♩ = 108)

ff molto risoluto

Curtain (Corvain is discovered with soldiers)

106

Corvain

Go bring them in: They shall be

Soldier

There-fore they pray, my lord—

(Corvain seats himself)

heard_ sure-ly, they shall be heard. When last we met, we

c. saw The val - ley yon - der from the Ab - bey - side. Now we are here.

107

(The Soldier returns with Robin and some miserable peasants)

The Forester first.

(♩ = 88)

*mf pesante**f*

The Old Man

The Whining Woman

Rn. Robin
Jus-tice,

p

3

Rn. lord King!

C. Corvain

How now_ fel-low?

p *legg.*

f

108

Rn. (rising, and indicating the people)
These folk, Thy people_

C. (spoken)
Not my fel-lows? Ha! Lord, how light These

f *p*

6

Rn. (Caricaturing Robin)
Oh, a

C. hon-ors fall! What seek my peo-ple?

mf *f*

7

(Beckons the whining woman....)

Ra. tri - flel — This wo - man had no bread,

f *p*

[109]the old man....

Ra. Where-fore her babe died. That old dog, be-ing tired Of hon-est hun-ger,

p *p pesante*

Ra. stole. See, his gray hair Hides no ears.

p *f*

Ra.the forester) *s*
Yon - der ras - cal, hav-ing lost Roof, corn and cattle, shot the King's deer.

p

Ra. *s* [110]
Look! No more archery! Sir, we are broke

p *mf*

Rn. down With too much hon-or. One crown _____ is e-nough, We are too frail to bear the weight of

Rn. two.

C. Corvain

Well, I for - give them.

Rn. III

My lord, My-ri-el, Claiming our land for God's king-dom, de -

Rn. clares Her-self His trea-sur-er. _____ Good_ thou art king_ Must we pay

Rn. twice? Sir,

C. Corvain

Nay, sure-ly. That were foul wrong. Once is e-nough. Pay me.

Rn. [112] We have paid Her al-read-y.

C. So! What is that to me? Go to

Rn. To her? God help us! Wilt thou

C. her. Would ye have your king Kinder than God?

Rn. *press Wine out of dry grapes?*

C. *(yawning)*
I will e-ven try. Give ye good-den -

p *pp leggero*

Rn. 113
Brother! Beware thine own brother!

C. *(Corvain starts, but*
Brother.

f

Rn. *settles back and yawns again)* *(To the soldiers, with sudden ill-temper)*

C. *f*
These good folk wear-y me, Answer them.

p

(The soldiers drive the peasants about)

The Old Man
O.M. Tib-bal! Col-in! Tib-bal!

The Joker
J. Tib-bal!

Soldiers
4 TENORS Col-in! Tib-bal!

4 BASSES
Out, ye beg-gars! Dogs, go hang! Dogs! Out, ye beg-gars!

Out, ye beg-gars! Out, ye beg-gars! Out, ye beg-gars! Out, ye beg-gars!

(♩ = 80)

f *ff*

O.M. Col-in! Tib-bal! Bart-le-my!— Will ye turn on us?

J. Bart-le-my!— Col-in! Tib-bal! Bart-le-my! Will ye turn on us?—

Bumpkin
Will ye turn on us, who sprang

Forester
Bart-le-my! Will ye turn on us?

Dogs, go hang! Out, ye beg-gars! Out, ye beg-gars!

Dogs, go hang! Out, ye beg-gars! Out, ye beg-gars!

W.W. Are ye not our - selves?

O.M. Col-in! Tib-ball! Bart-le-my! Col-in! Tib-ball! Bart-le-my!

J. — who sprang from your own blood? Col-in! Tib-ball! Are ye not our-

B. from your own blood? Col-in! Tib-ball! Col-in! Tib-ball!

F. Col-in! Tib-ball! We be dogs, Eh!

Ay! will we! Out, ye beg-gars! Dogs, go hang! Mar-ry,

Ay! will we! Out, ye beg-gars! Dogs, go hang! Mar-ry,

W.W. Are ye not our-selves? *più mosso*

O.M. Are ye not our-selves? *più mosso* Bart-le-my! Tib-ball!

J. selves? Are ye not our-selves? Tibball! Bart-le-my!

B. Col-in! Tib-ball! Bart-le-my! Col-in! Col-in! Tib-ball!

F. *più mosso*

Beware of claw and fang! We be dogs, *dim.* eh?

no! Not by the length of this! Out, ye beg-gars! Out, ye beg-gars!

no! Not by the length of this! *più mosso* Out, ye beg-gars! *dim.* Out, ye beg-gars!

più mosso *dim.*

W.W. *dim.*
Col-in! Tib-ball *dim.* Are ye not our-selves? Are ye
J. *dim.* Col-in! Are ye not our-selves? Are ye
B. *dim.* Bart-le-my! Are ye not our-selves? Are ye
F. Be-ware of claw and fang! Be-ware of claw and
Dogs, go hang! Dogs, go hang! Out, ye beg-gars!
Dogs, go hang! Dogs, go hang! Out, ye beg-gars!

p

W.W.
O.M. not our-selves?
J. not our-selves?
B. not our-selves?
F. fang!
Dogs, go hang! Dogs, go hang!
Dogs, go hang! Dogs, go hang! Dogs, go hang!
sempre dim. *p*

115 (The peasants are all driven off. The soldiers have returned, and Rosamund is seen approaching in custody)

espress.

p. *p.*

Corvain

c. Here be more seek-ers af-ter lost kings. Lo, my sweet

pp *pp*

(The soldiers move as if to bind Rosamund)

c. saint Of the Ab-bey! Let her go! When angels fall, The bet-ter for the world.

(The soldiers retire)

Rosamund

Rd. (to the soldiers) My lord,

c. Leave us!

pp *pp*

116 *ad lib. dolce**a tempo*

Rd. *Where lies the road to Fair - y-land?*

C. *The road to—*

Allegro

C. *Pret - ty one, so call — what-ev - er way Was thine.*

*Rosamund*117 *Moderato*

Rd. *Nay,— but I seek the king in*

C. *— to fol-low hith-er.*

Moderato

Rd. *Fair - y-land. animato*

C. *He is found. I — Am the king here-a-bout.*

Lento

Rd. *Thou dost not know. *piangendo* Sir, I be - seech thee of thy*

mf *pp*

Rd. *(hesitating)* 118 *a tempo*

gen-tle-ness, Make no jest of me_ I have_ I have known The Prince of
a tempo allegretto

pp *leggiero*

Rd. *faer - y in a wak - ing dream, And I will fol - low*

Rd. *him to Fair - y - land_ And find him, and de - light him, or I*

119

Rd. die.

C. Corvain

When the nuns find thee, thou shalt surely die.

(♩ = 92) piangendo

sf *mf*

Più mosso

C. But for me_ thou art safe with me.

legg.

120

C. Nay, then, Beautiful child, look up on me_

poco f dim.

Rosamund

Rd. Sure - ly,

C. look well_ Dost thou not re - mem - ber?

pp

Rd. Corvain, the king. Thou!

C. Thy king. Look a - gain!

f *p*

Rd. Like_ yes, Strange-ly like_ yet thou art not the same

pp *pp*

Rd. There is no won-der in thine eyes.

C. Corvain (gravely) Who knows His dream by

pp espressivo *p*

C. day - light? Who hath known in dreams An-y-thing un-re - membered?

pp *p*

Allegretto

c. Come then! Now I will

p

pp

122

c. show thee all of Fair - y - land That is true. Thou hast found thy prince a King!

mf

Rosamund

Touch me...

c.

f

f

p

(He draws her to him) *molto agitato*

Bd. No! no! it is all wrong, all wrong!

p

123

Lento

R.

Thou dost not know!

p

sf

acc.

Corvain

C.

I know this: My-ri-el Will burn thee, burn thee with fire!

f

risoluto

124

C.

Stand-ing so, The lash be-hind thee and the

ff

C.

love be-fore, Choose be-tween that flame and

p

mf

legg.

c. *p*
this! Sweet, _____ am I not thy mas - - ter?

c. Sure - - ly thou hast found thy

c. 125
dream.

(Rosamund turns to fly, but at a sign from Corvain the entrance fills with men-at-arms)

c.

c. *f* They who come here, a - bide here, sweet-heart. Wait thine

dim. *p* *p*

(Corvain sends back his soldiers)

c. own time: When the nuns find thee, thou shalt sure - ly die. But for

pp

c. 126 (Corvain goes into the palace)

me— Thou art safe with me: Think well!

pp *pp*

Rd. Rosamund *ad lib. senza tempo*

O far a-way, beyond all human need, The

sf *p* *lunga* *pp*

Rd. *a tempo moderato*

songs and flow'rs and crowns of Fair - y - land! Why must the pain seem

pp

Rd. *s*
 tru-er than the joy, Ev-er the wrong so brave, the hope so frail,
ad lib. [127]

Rd. *s*
 Ev-er the day so long, the dream so far! And yet, am I so
pp

Rd. *f* *a tempo*
 faith-less? Heart of mine, have I not known? Sure-ly these hol-low tow'rs Will melt in
a tempo *p*

Rd. *molto oppresso.*
 mel-o-dy down, and these vain stones Blaze in-to

Rd. *s* [128] *s*
 bloom, and o-ver the dark of the world The dawn of Fair-y-land rise up like
pp ($\text{♩} = 88$)

Rd. fire, Hear-ing what songs the Lit-tle Peo - ple sing!

pp *sfz*

129 Chorus (off stage)

pp Fair - y - land! Lo, a mir - a - cle, a

pp Fair - y - land! Lo, a mir - a - cle, a

pp Fair - y - land! Lo, a mir - a - cle, a mir - a - cle, a

pp Fair - y - land! Lo, a mir - a - cle, a mir - a - cle, a

song! song! song! song!

(♩ = 84)

pp *p* *pp*

Rosamund

Rd. In a gar-den glad and green Blooms a

Rd. rose, unknown, un-seen, Ru-by - bo-somed like a flame, Ho-ly, like a ho - ly

Rd. name; All the world hath part and right In the gar - den's rich de-light:

Rd. Each may ga-ther all he knows I a-lone have known the Rose, — the Rose! I — a-lone!

Rd. In a world of waste and wrong — Flows a

Rd. ben - i - son of song, Pour - ing on the mul - ti - tude All their

Rd. souls can bear of good; Bring - ing them who know and care Beau - ty,

Rd. laugh - ter, pain and prayer: Each his own re - al - i - ties: Mine - the sing - er's lips and

131

ad lib.

colla voce

Rd. eyes! - And the Rose, ah, the Rose! Ah! the

pp

ad lib.

pp

colla voce

a tempo

Rd.

Rose! —

pp a tempo

132

Allegro (Robin enters)

(Men's laughter)

Auburn (enters, looking back)

(to those outside)

A.

Peace!

am I not your

Str.

f

(Men's laughter)

(More laughter, dying away)

A.

King?

ff

sfz

(Auburn gestures toward the departing soldiers, turns, and comes slowly down)

133 Moderato

Rosamund

Fair - y-land!

Robin

That is not like The songs our moth-ers sang of Fair - y-land.

p *pp* *pp* *rit. ed espress.*

(Rosamund slowly recognizes Auburn, looking eagerly in his face)

Rd.

Thou art come!

ten.

(Auburn stares at Rosamund quite blankly)

Auburn

La - dy most fair,

pp *p*

Rosamund (with growing agitation)

Rd.

Oh, my lord, thou_ thou!

A.

Beau - ti - ful stran - ger_

p pizz. *mf*

134 Lento *accel.* Allegro

Rd. Thou dost not know! Auburn

A. Who is this? Allegro

f *accel.* *pp*

Robin

Rn. One who knows Thee: a strange crea-ture. Now, if thou be

mf legg. *sfz p*

Auburn

A. Your own king; Au - - burn.

Rn. king, Mar-ry, what king?

135 Rosamund

Rd. He is king in Fair - y-land! Robin

A. Who should I be? May-be.

dim. *con moto* *pp*

(tapping his forehead)

Rn. Not at home here_ nor here. Good sir, We have all seen Au-burn!

f pizz. *dim.* *p*

Rd. **Rosamund**
No-thing now.

A. Auburn (to Rosamund)
What dost thou know of Fair - y-land?

p dolce *mf*

A. Ye shall know More, hav-ing seen what won-ders I have known... Chil-dren of earth,

sfzp *p dolce* *ppp* *molto p*

senza misura **136** *a tempo*

A. think ye this flow-er bloomed In an-y earth-ly gar-den?

Rn. **Robin**
I have seen Such a

pp *mf*

Rn. *ad lib.* *a tempo*
 rose grow-ing in a way-side hedge, Red-den-ing be-fore dim al-tars_ ay,

Auburn (to Rosamund)
 A. What dost thou say?
 Rn. some-times E - ven in kings' crowns.

Rosamund *Meno mosso*
 Rd. Not like the Rose of Fair - y - land.
 Rn. *Meno mosso* See there, now!

137 Auburn *Allegro*
 A. Go! Are your ears faith - less? Then be-lieve your

A. eyes! Rouse the vil - lage, ga-ther my peo-ple here,

f *sfs* *f*

A. And ye shall see, deep in the heart of the Rose, The light of Fair - y - land

pp *pp*

138

A. burst forth like fire, And hear what songs the Lit-tle Peo-ple

A. sing To crown their own!

Robin *poco tranquillo*

Bn. I can-not call to mind That Au-burn wrought

p

Rosamund (very angry)
Allegro agitato

Rd. Out! A - way! Thou

Rn. mir-a-cles...

Allegro agitato

ff

3 3 3 3 3 3 3

Rd. earth! Thou no-thing! Who art thou? Dross of the fur-row,

f 6 *p* *sfz*

3 3 3

Rd. drain-age of the vine, Waste wa-ter flung a - way in-to the mire! Thou judge him!

ff *ff*

Rd. Be-gone! Do his bid-ding!

140

ff *ff*

3 3

Robin

Rn. Nay, Here is one who be-lieves! I go: Take heed, Broth-er!

p pizz.

Rn. Ros-es have thorns and so have crowns! It is not good to walk too near a

ppp colla voce

(Robin goes)

Rn. throne!

pp legg. pp

Rosamund

Rd. Dost thou not re-mem-ber? Auburn (seats him-

A. Am I so

pp espress.

self, Rosamund at his feet)

A. changed? Lo, since I woke in-to the world a-gain, None re-mem-ber! My peo-ple

pp p

Rosamund

Rd. Thou _____ and I_

A. mock at me. No mat-ter. They shall know soon. *molto espress.*

pp

Più mosso

Rd. Were we not crowned in Fair-y-land?

A. I have been king in Fair-y-land. Al-so I am king

pp *p* Più mosso

Rd. I have dreamed such an one Should be king. Tell me.

A. Here. Dost thou know?

dim. *p* *pp* *pp espress.*

Auburn

A. While I prayed, _____ there fell Dark-ness, and out of dark - ness brake like flame A

143

A. glo - - - ry of strange joy, and all a -

poco cresc.

A. round Fair-ies, danc-ing, and a red rose that

Rd. Rosamund

Was there No queen?

A. burned With a star for the heart there-of_ She sat a -

p espress.

(Myriel is seen at the entrance)

144

A. bove me, throned on flow'rs And crowned with stars, all heav'n in her eyes, And on her

p.

pp

(half rousing himself) (resuming)

A. breast the rose of all the world.— Thou art here, at my feet. And there-up-on

A. Sud-den-ly clanged the Ab-bey bell. The fire In the heart of the rose fad-ed, and there came

A. Light-ning, and thun-der, and broke the vi-sion.

145 Rosamund (tenderly)

Rd. Dear, look on me— look well—

A. Auburn Rose— of the world— (Myriel enters suddenly)

Animato **Rosamund** (shrinking; Auburn rises)

Rd. **Myriel** *Hast thou found me so soon?* (The nuns follow Myriel)

Animato *For-bear!* *Let her not es-cape!*

146 (to Auburn)

M. *Nay, Fa-ther, she is be-yond Thy char-i-ty- A*

M. *torn veil, a soul ru-ined, a lost nun: Waste not heav'n up-on her!*

Auburn

A. *My-ri-el, Dost thou know me?* **Myriel**

M. *I know thee for a*

M. *saint* Out of the Ho - ly Land, hav-ing be-held In a vi-sion the ver-y Moth-er,

Rosamund (half aside)

147 *Moderato*

Rd. Ah! but she does not know What we have known!

M. crowned A-mong an-gels.

Moderato (♩ = ♩)

ppp

Auburn

A. Thou shalt know more of heav'n Soon, hav-ing seen Fair - - y - land...

molto p

A. E-ven now The king comes.

pp leggerissimo

(Corvain enters with his guard)

A. *Pres-ent-ly I shall be king.*

C. *Corvain (to the soldiers)*
Heav'n's an-gels come to help us! A-bide my sign;

C. *[148]* *(with an embracing gesture)*
We do not draw swords on a flock of doves, We spread a net a-round them.


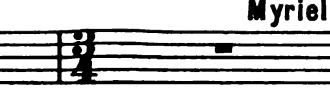
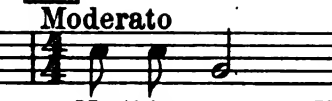

(Corvain goes slowly toward Myriel. Some of the soldiers leave)



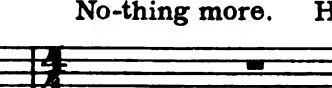
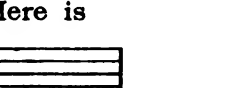
C. *Corvain (caustically)*
Good Moth-er, This place is earth-ly — car-nal; and this hour Appoint-ed for

Myriel


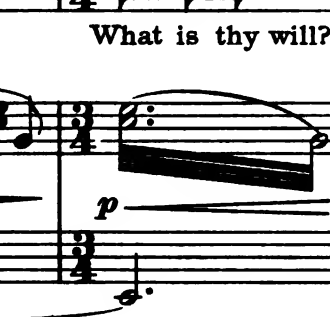
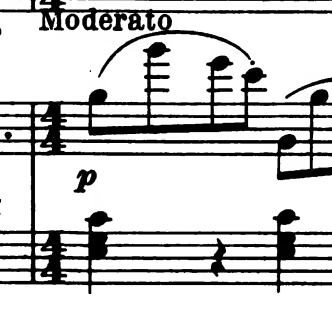

149

Moderato

M.     

C.     

such joys as are not thine:— What is thy will? Moderato

Allegro

one Who fled from us. We have found her.

Not so! Ye have

Allegro

lost her. It is I who have found. She is be-yond your dan-ger.

Cor-

Più allegro

vain! Thou art king While God waits. Be - ware!

M. *ff*

150 Corvain

C. Mean-while, the king reigns! Mean-while, I do my will! Ye have a

C. scourge There, Moth-er, not a sword_a lash, to drive This pretty trem-bler to my arms,

C. a spur To prick her on to plea-sure. Look up-on her

p espress. *pp espress.*

C. Shrink-ing there— look up-on me, and rage to think Ye can-not work us

pp *mf* 6 *mf*

The musical score is written for a voice and piano. It begins with a piano introduction marked *ff*. The vocal line enters at measure 150 with the name 'Corvain'. The lyrics are: 'Mean-while, the king reigns! Mean-while, I do my will! Ye have a scourge There, Moth-er, not a sword_a lash, to drive This pretty trem-bler to my arms, a spur To prick her on to plea-sure. Look up-on her Shrink-ing there— look up-on me, and rage to think Ye can-not work us'. The piano accompaniment features complex chordal textures and melodic lines, with dynamic markings including *ff*, *p*, *f*, *pp*, *mf*, and *pp espress.*. A sixteenth-note figure is marked with a '6' and *mf* in the piano part.

[151]

Allegro

harm.

Clois-ter your-selves From the bloom of all for-gone joy, whose

grave

Rank-les your con - se-crat-ed flesh! Toil, pray,

Più allegro

[152]

Dream, and close your eyes! I have o-pened mine:

I see how rich - ly we

may drink who dare, — What crowns long to be con-quer'd; and I see On-ly a

dim.

pp

[153]

fal - low drouth, of wo-men here, Hat-ing and yearn - ing. —

pp

Moderato Myriel

M. *Let us leave him now. Take her! Cor-vain!*

C. *Corvain* *(lifts his hand and the soldiers fill the en-
trance)*

Moderato *Ay, take her!*

Auburn (coming between)

A. *A-bide my sign: It*

154

A. *is not yours to say what ye will do; I am the king! Corvain*

C. *To*

Myriel

M. *Cor - vain!*

A. *(The Chorus rushes in tumultuously)* *Be - hold! my peo-ple*

C. *me, men-at - arms! Ho, king's men! Ho!*

A. fol-low mel_____

Chorus

155 **SOPRANO**
Flame shin-ing, blood flow-ing, And life plowed un - der

ALTO
Flame shin-ing, blood flow-ing, And life plowed un - der

TENOR
Flame shin-ing, blood flow-ing, And life plowed un - der

BASS
Flame shin-ing, blood flow-ing, And life plowed un - der

155 (♩ = 96)

year by year_ The seed of your sow - ing Hath ri - pened its load of

year by year_ The seed of your sow - ing Hath ri - pened its load of

year by year_ The seed of your sow - ing Hath ri - pened its load of

year by year_ The seed of your sow - ing Hath ri - pened its load of

pain; The drudge of yoke and man - ger Ye goad - ed in - to

pain; The drudge of yoke and man - ger Ye goad - ed in - to

pain; The drudge of yoke and man - ger Ye goad - ed in - to

pain; The drudge of yoke and man - ger Ye goad - ed in - to

dan - ger, A - roused, o - ver - throw - ing,

dan - ger, A - roused, o - ver - throw - ing,

dan - ger, A - roused, o - ver - throw - ing,

dan - ger, A - roused, o - ver - throw - ing,

158

Is a-venge'd a - gain! From watch - ing, from

Is a-venge'd a - gain! From watch - ing, from

Is a-venge'd a - gain! From watch - ing, from

Is a-venge'd a - gain! From watch - ing, from

158

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

cresc.

rush to the stand-ing grain! Our King, re - -

rush to the stand-ing grain! Our King, re - -

rush to the stand-ing grain! Our King, re - -

rush to the stand-ing grain! Our King, re - -

tutta forza

ff

turned with won - ders Of sor-ce-ry, and thun-ders Of heav'n in his keep - ing, Shall re-

turned with won - ders Of sor-ce-ry, and thun-ders Of heav'n in his keep - ing, Shall re-

turned with won - ders Of sor-ce-ry, and thun-ders Of heav'n in his keep - ing, Shall re-

turned with won - ders Of sor-ce-ry, and thun-ders Of heav'n in his keep - ing, Shall re-

tutta forza

ff

157

store and reign! Au - - burn

store and reign! Au - - burn

store and reign! Au - - burn

store and reign! Au - - burn

157

dim. shall re-store and reign! shall reign!

dim. shall re-store and reign! shall reign!

dim. shall re-store and reign! shall reign!

dim. shall re-store and reign! shall reign!

f dim. *p* *rit.* *pp* *p*

158

Molto moderato

Auburn (assuredly, facing Corvain)

Broth-er, I will take my crown. Thou hast
Corvain (spoken)

(roughly) Broth-er?! Crown? Look at him! Lis-ten to him!

Molto moderato

p pochetto cresc.

A. not done well there-with.

C. *agitato*

Ye redeless fools, Have ye ev-er seen Au-burn?

agitato *sfz*

A. Watch, and be still. There is no need for you to un-der-stand;

p espress. *pp* *pp*

A. It is e-nough that ye o-bey.

pp

My prince of dreams! at last! —
 Myriel, Fa-ther, a mir-a-cle! Pull down the strong man!

p

Rd. My prince of dreams! at last! — My
 M. Fa-ther, — pull down — the strong man!

SOPRANO I
 Au-burn! Au-burn! Au-burn! Au-burn! a

SOPRANO II
 Au-burn! Au-burn! Au-burn! Au-burn! a

ALTO I
 A spell! a song! a fire! a

ALTO II
 A spell! a song! a fire! a

TENOR I
 A spell! a song! a spell! a

TENOR II
 A spell! a song! a spell! a

BASS I
 Sor-ce-ry! Sor-ce-ry! a spell! Cor-vain! Cor-

BASS II
 Sor-ce-ry! Sor-ce-ry! a spell! Cor-vain! Cor-

Rd. prince of dreams!

M. Fa - - ther!

song! a rose! a fire! *dim.*

song! a rose! a fire! *dim.*

rose! Cor - vain! a rose! a fire!

rose! Cor - vain! a rose! a fire!

fire! a rose! a rose! a fire!

fire! a rose! a rose! a fire!

vain! Cor - vain! Cor - - vain! Cor - - vain!

vain! Cor - vain! Cor - - vain! Cor - - vain!

160

Andantino **Auburn**

Rose of mys - ter - y,

espress. *dolce*

A.

Rose of all the world, If ev-er from the world I fol - lowed

A.

thee O - ver the hills of dawn, be-yond the plains Of sea and des - ert

A.

breath - less be-neath noon, —

161
A.

Thro' mid-night for-ests whis-per-ing dread-ful-ly, Till I came to thy

A. king - - - dom: bring thou me

A. home now to mine! _____

A. Shine forth! _____ So that they who de-

A. ny Thee, Shall be - hold thy heart _____

A. burn-ing like fire,

mf *cresc.*

163

A. And hear what songs the

f dim. *pp*

A. el - fin peo - ple sing!

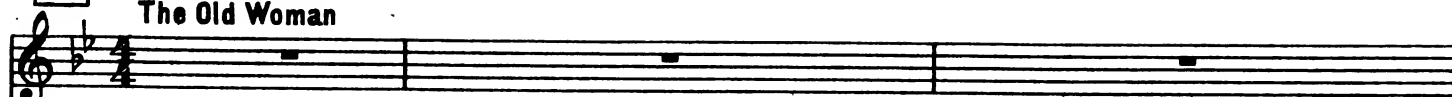
glissando

pp

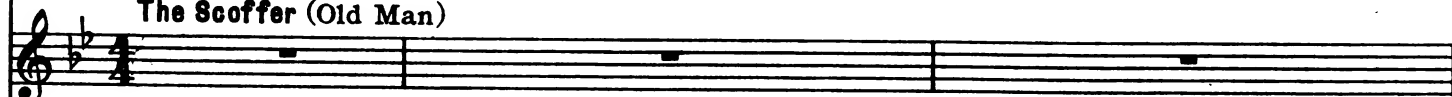
(A pause—not quite long enough to suggest an accident to the lighting)

pp

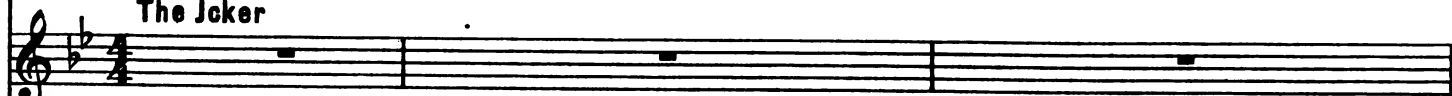
164 Allegro moderato
The Old Woman



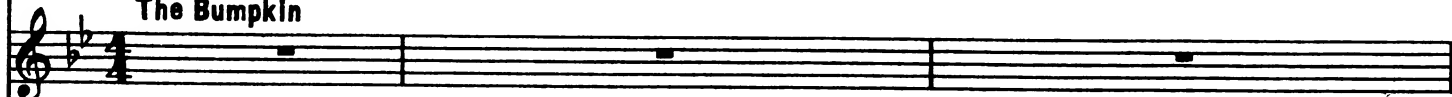
The Scoffer (Old Man)



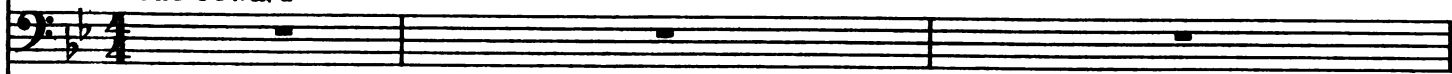
The Jcker



The Bumpkin



The Coward

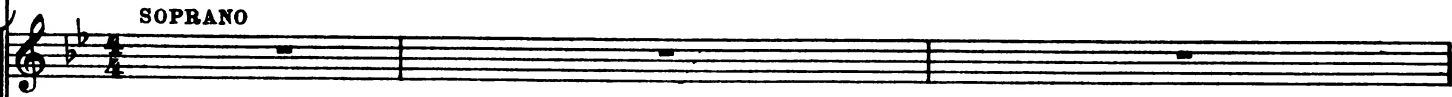


Corvain (loudly, throwing back his head)



Ha! ha! ha! ha! Ho! ho! ho!

SOPRANO



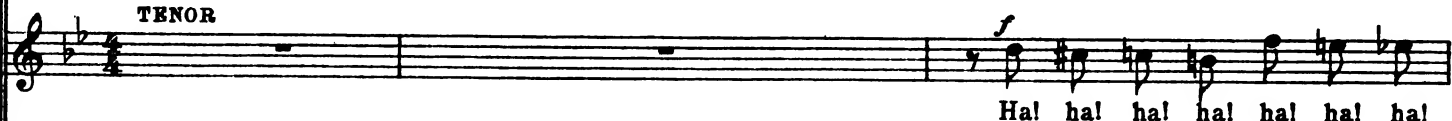
ALTO



Ha! ha! ha! ha!

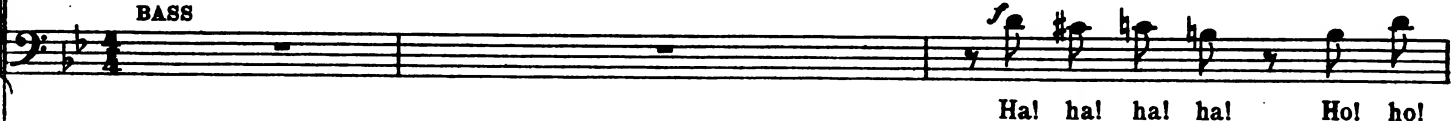
Ha! ha! ha!

TENOR



Ha! ha! ha! ha! ha! ha! ha!

BASS



Ha! ha! ha! ha! Ho! ho!

Chorus

164 Allegro moderato



(Gradually everyone on the stage begins to move, mocking and threatening Auburn, who alone stands rigid)

Vocal Parts:

- Staff 1 (Soprano):** Bahl! —
- Staff 2 (Soprano):** Ah! I said sol I said sol
- Staff 3 (Soprano):** Hal ha! ha! ha! Hol hol hol Look at him! —
- Staff 4 (Soprano):** hal ha! hal ha! ha! Hol hol hol Look at him! Just
- Staff 5 (Soprano):** hal Hol hol hol Look at him!
- Staff 6 (Soprano):** hol Ha! ha! ha! ha! Hol hol hol Cor -

Piano Part:

- Staff 7 (Piano):** Accompaniment featuring triplets and chords.

O.W. — — —

T.S. — I knew it from the first, I knew it from the first, I knew it from the

J. — — —

B. — — —

T.C. Do your worst! — — — Do your worst! — — — Do your worst! — — —

F. — — —

Look at him! Look at him! Look at him!

look at him! Just look at him! Just look at him! Look at him!

Look at him! Look at him! Look at him!

vain! Cor - vain! Ha! ha! ha! ha! Ho! ho! ho!

Rosamund

Rd. Have done! Keep

O.W. Now just look at him! These

T.S. first!

J. (threatening Auburn, who alone stands rigid)
Look at him! Look at him! Old wives'

B. Look at him! Look at

T.C. How now,

F. He'd be-

Old wives' tales have turned his brain!

Old wives' tales have turned his brain! Look at him!

Look at him now! Look at him!

hol Look at him!

Bd. si - lence, clowns! Have your dull dreams be-held Fair-y-land,
 O.W. old wives' tales have turned, have turned him, have
 T.S. Old wives' tales have turned him, have
 J. tales have turned his brain! Old wives'
 B. him! Look at him! Look at him! and know I said so! I
 T.C. wiz - ard? Do your worst, your worst! How now,
 F. witch us if he durst! He would be-witch us if he
 We have heard his ma-gic strain, his ma-gic strain!
 Ha! ha! ha! ha! Ho! ho! ho! ho!
 Look at him! We have heard his ma-gic strain! Cor -
 Look at him! Look at him! We have heard his ma-gic strain! Cor -

The musical score is written for a vocal ensemble and piano. The vocal parts are arranged in a choral style with individual lines for each voice type. The piano part is at the bottom, featuring a complex accompaniment with many chords and moving lines. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are printed below the vocal staves, and the piano part has no lyrics.

(A great wind. The petals are blown from the rose; Auburn holds up the bare stem)

Rd. that ye mock— your King? _____

O.W. turned him, have turned his sor - ry brain!

T.S. turned him! Old wives' tales have turned his brain!

J. tales have turned his brain! _____

B. said sol I said sol I said sol

T.C. wiz-ard? Do your worst! Do your worst! Do your worst!

F. durst! _____ May the King for-ev-er reign!

Cor - vain! Cor - vain! Cor - vain!

Cor - vain! Cor - vain! Cor - vain!

vain! Cor - vain! Cor - vain!

vain! Cor - vain! Cor - vain!

165

Rd. *ff* Ah!

O.W. *ff* Old _____ wives' tales have turned his brain! He'd be -

T.S. *ff* We have heard his strain! We have heard his ma-gic strain! _____

J. *ff* We have heard his ma-gic strain! We have heard his magic

B. *ff* We have heard his strain! We have heard his ma-gic strain! We have heard his magic

T.C. *ff* Wiz-ard, do your worst! _____ How now, wiz - ard, do your worst! Old wives'

F. *ff* Look at him! Cor - vain! Look at him! Cor - vain! _____

Old _____ wives' tales have turned his

Old _____ wives' tales have turned his

Old _____ wives' tales have turned his

Old _____ wives' tales have turned his

165

fff

(Corvain opens his arms to Rosamund, who fears him suddenly and goes to Myriel. They leave)

Ed. Have done!

O.W. witch us if he durst!

T.S. Ancient tales have turned his sor-ry, sil-ly brain!

J. strain!

B. strain!

T.C. tales have turned, have turned his brain! _____

F. Old wives' tales have turned his brain! _____ Come a-

brain! An-cient tales have turned his sor-ry, sil-ly brain! _____

brain! An-cient tales have turned his sor-ry, sil-ly brain! _____

brain! An-cient tales have turned his sor-ry, sil-ly brain! _____

brain! An-cient tales have turned his sor-ry, sil-ly brain! _____

ffz *mf*

all

(Auburn sits down hopelessly among the petals, while the crowd rushes out)

O.W.

T.S.

J.

B.

T.C.

F.

Cor-vain!

Cor-vain!

Cor - vain!

Cor-vain!

W. We have seen how fair - y ros - es blow!

S. Seen how fair - - y ros - es blow!

T. vain!

L. vain!

B. Cor - vain! Hal ha! ha! ha! Hol ho! ho!

Cor-vain! Cor-vain! Hal ha! ha! ha! Hol ho! ho!

Cor - vain! Hal hal ha! ha! Hol ho! ho!

Cor-vain! Hal ha! ha! ha! Hol ho! ho! Hol ho!

8

p *pp*

BASS

hol
Corvain

c.

(Auburn is alone but for Corvain)

Corvain (to Auburn,
John-a - Dreams! —

c.

who looks at him vaguely)

What! Is the name of King So great a mat-ter?

c.

So ho! So ho!

c.

167

c. Give ye good - den, Broth - er!

(Corvain goes into the palace. The doors close)

c. *pp tenuto*

Auburn

ad lib.

Curtain

A. I have been King in Fair - y - land. *pp colla voce*

A. *pp*

Intermezzo

Andantino e rubato (♩ = 84)

p *p* *espress.* *pp*

168 *poco rit.*

mf *poco più mosso*

First system of the musical score. Measure 169 is marked with a forte (*f*) dynamic. Measure 170 begins with a *dim. o rit.* (diminuendo or ritardando) instruction and a mezzo-forte (*mf*) dynamic. The music is in 4/4 time with a key signature of one sharp (F#).

Second system of the musical score. Measure 171 continues with the *dim. o rit.* instruction. Measure 172 begins with an *espr. dim.* (espressivo diminuendo) instruction. The music features complex chordal textures and melodic lines in both staves.

Third system of the musical score. Measure 173 starts with a piano (*p*) dynamic. Measure 174 continues with a *dim.* (diminuendo) instruction. The music is characterized by sustained chords and moving bass lines.

Fourth system of the musical score. Measure 175 begins with a *pp r.h.* (pianissimo right hand) instruction. Measure 176 continues with a *pp* (pianissimo) dynamic. The music shows a transition in texture with more active right-hand passages.

Fifth system of the musical score, covering measures 177 through 180. The music continues with complex harmonic structures and melodic development in both staves.

Sixth system of the musical score, covering measures 181 through 184. Measure 184 includes a *r.h.* (right hand) instruction. The system concludes with a final chord and a *fin.* (fine) marking.

ACT III

The Village

Allegro moderato (♩ = 116)

Curtain
The Abbey Bell

(Rosamund is discovered, chained to a stake)

Soldiers (off stage)

TEN. I

171

Good Saint A - loys, one win - ter's night, Walk - ing in ghost - ly

TEN. I. II

med - i - ta - - tion, Came on a la - dy

brave and - bright, Strove to a - chieve her soul's sal - va - tion;

(The soldiers enter)

TEN. I
Bade her be-ware of mor-tal bliss, Turn, and a-mend her, and be shriv -

TEN. II
Bade her be-ware of mor-tal bliss, Turn, and a-mend her, and be shriv -

BASS I
Bade her be-ware of mor-tal bliss, Turn, and a-mend her, and be shriv -

BASS II
Bade her be-ware of mor-tal bliss, Turn, and a-mend her, and be shriv -

cresc.

[172] (Guard-mounding. One of the soldiers shows Rosa -

en -

en -

en -

en -

[172]

espress.

mund's face by the light of a lantern)

ironical

espress.

Soldiers

unis.

Bade her be-ware of mor-tal bliss, Turn and a-mend her

Bade her beware of mor-tal bliss, Turn and a-mend her

f dim. *mf*

173

and be shriv - en; "Fa - ther," quoth she, "be -

and be shriv - en; "Fa - ther," quoth she, "be -

cause of this Be thou re-ward-ed and for - giv - en." Out

cause of this Be thou re-ward-ed and for - giv - en." Out

(The soldiers move off stage)

unis.

of her heart she plucks a rose Light-ing the dark with ho - ly splen -

of her heart she plucks a rose Light-ing the dark with ho - ly splen -

dor. _____ Man nev-er heard and heav-en knows _____

unls. _____ Man nev-er heard and heav-en knows _____

dor. _____

Man nev-er heard and heav-en knows _____

174

Whith-er a-way his steps at - tend her. _____

Whith-er a-way his steps at - tend her. _____

Abbey Bell

dim.

pp

poco marc.

Bell

pp *molto p*

176 *marc.*

sempre p marc.

Myriel (to the guard)
It is I. *p* *riten.*

178 *Poco lento* (to Rosamund, who moves her eyes only)
Daughter, it is I. No more Thy *p* *pp*

Rosamund

Rd. There is

M. judge; on - ly an - oth - er wo - man, come To help and hear.

(quietly)

Rd. no help. I have thought of man-y things This night.

M. Dost thou So hate me?

177 Rosamund

Rd. Mother, thou in thy ho-li-ness, And the dear sis-ters, with their

Rd. qui - et eyes Reflect-ing heav'n - even the snow - y saints We

Rd. pray to - e-ven - Ah! but they never knew What

pp

Rd. I have known! Other things, better things, 18

pp

Rd. It may be I am not fit to choose heav'n. Be it so! I choose!

sfz *f*

Rd. There-fore ye must now De - stroy: not hat - ing me - fear - ing my

p *agitato*

Rd. dream. Myriel (angrily) *ff*

M. Fear-ing! fear-ing! Lento I have sinned -

sfzp *ff dim. molto* *p* *pp*

Allegro moderato (♩ = 120)

M. Daughter, be thy name Blessed a-mong wo-men! De-stroy thee?

M. Child, Thou art free and ho-ly. In my blind hour I

M. said thy dreams Came to thee out of hell. For -

M. give! I know now. God hath lift - ed

M. thee a-live in-to glo-ry:

M. thy — dreams have seen Heav'n: — on - ly,

181

Più mosso (♩ = 56)

M. thou hast held the love Ce - les - tial for the earth - ly love we

M. know, — And called thy Par - a - dise E - den.

Rosamund

Rd. Thou dost not know, Mother. It was not heav'n. —

M. Am I so changed?

M. (♩ = 120)

I was a woman ere I was a nun. How should I not un - der -

p

M. stand? Oh, look well! See how it might be,

p *agitato*

M. thence how it hath been, And so, the truth!

cresc. ed agitato

183 Tranquillo Rosamund

Rd. It is true that I

pp

Rd. love The prince of

dim.

Allegretto

Rd. Fair - y - land! —

Myriel

Allegro

It shall not be! God will not

Allegretto

let so much be giv'n in vain; Thou shalt not look down-ward, seek-ing for Him:

184

Burn thy wings in the star

of Beth - le-hem!

The musical score is written for voice and piano. It features three systems of music. The first system includes a vocal line for 'Rd.' and a piano accompaniment. The second system includes a vocal line for 'Myriel' and a piano accompaniment. The third system includes a vocal line for '184' and a piano accompaniment. The tempo markings are 'Allegretto' and 'Allegro'. The key signature is one sharp (F#). The time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'mf'.

Solenne
(very earnestly)

M.  *Moderato*
Lit-tle sis - ter mine, thou art near - to death, —

M.  **185**
Hov-er - ing between worlds. — I promise thee Life, ab - so-lu-tion,

Rosamund (dreamily)

Rd.  *p*
All for me? I had
M.  *pp*
saint - hood.

Rd.  *ppp*
ra - ther re - member.
delicatiss. *ppp*

Myriel

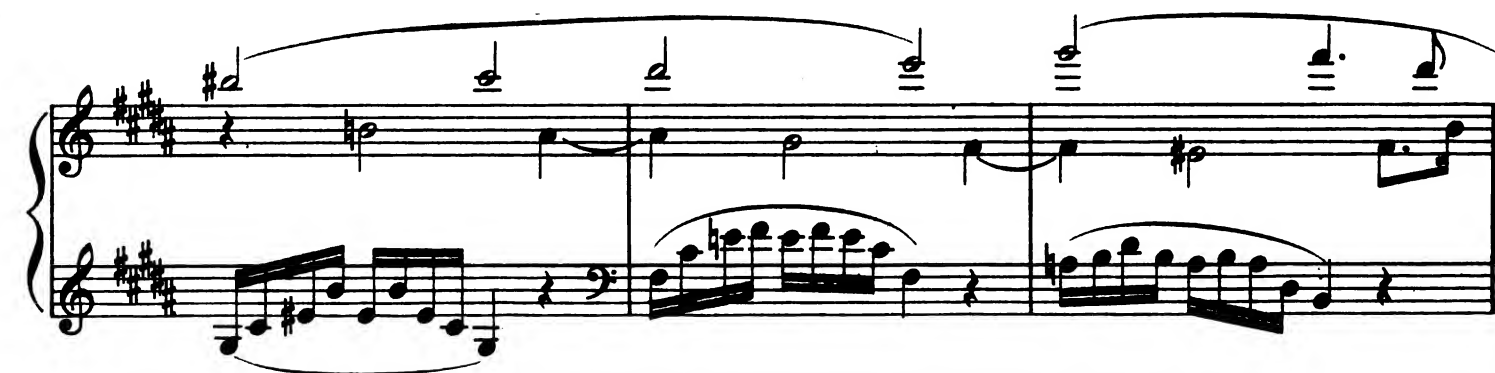
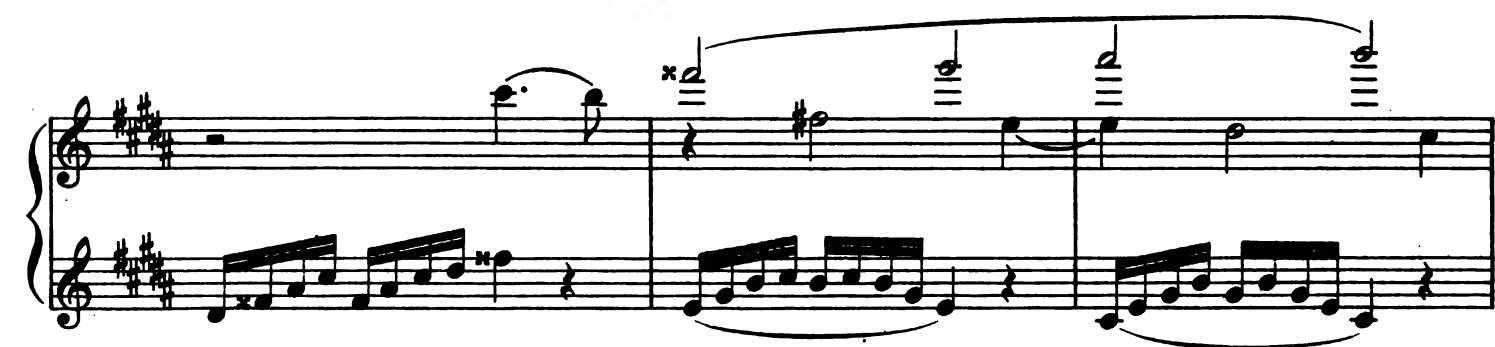
M. As the lost Re - mem-ber! Fare - well.



M. (Myriel goes out)
I can only be thy judge.



187
dolce (Rosamund's Vision)



188

riten. più lento

189

(Auburn appears... Auburn

più agitato

Ha!

fp marc.

and hews at it with his sword)

(blow) (blow)

cresc. molto

(The sword breaks)

190

ffz p *dim.*

dim. *p*

Rd. **Rosamund**

Where-fore art thou come to me?

p

191 **Auburn** *ad lib.* **Allegro molto agitato**

No-thing. A jest for fools. Thou shalt not die

p *ff (allegro subito)*

ad lib.

While I live. It sounds

sfz *colla voce dim.*

Rosamund *tranquillo ad lib.*

Dost thou know me?

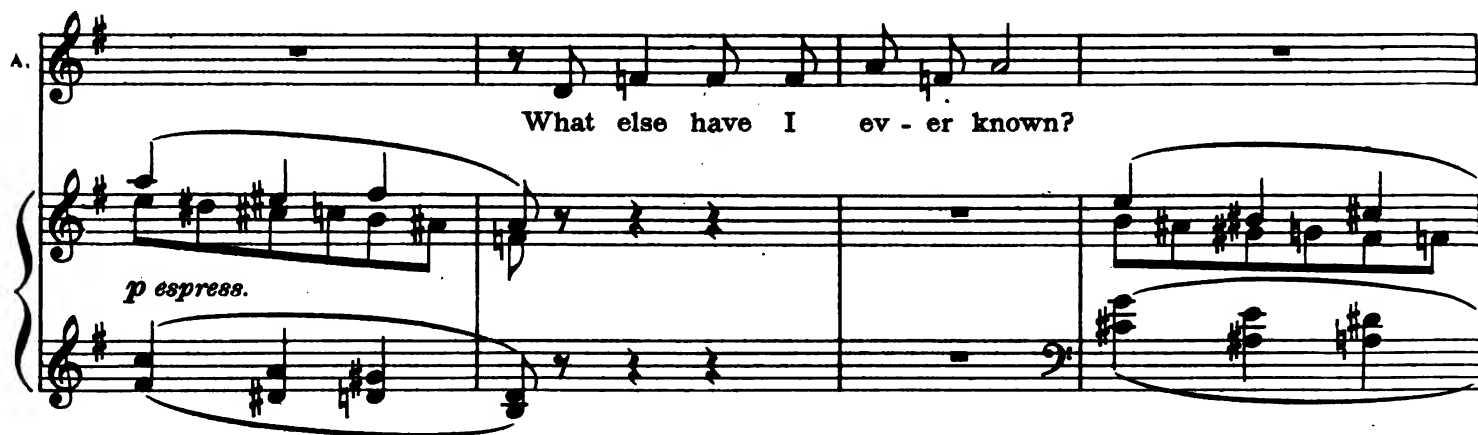
brave-ly, does it not? No mat-ter.. The

192 *molto agitato*

one soul On earth be - liev - ing me; my

one friend here, Where all peo - ple mock at me, and my

one Love now, — when no - thing more re - mains of me Worth lov - ing.

A. 

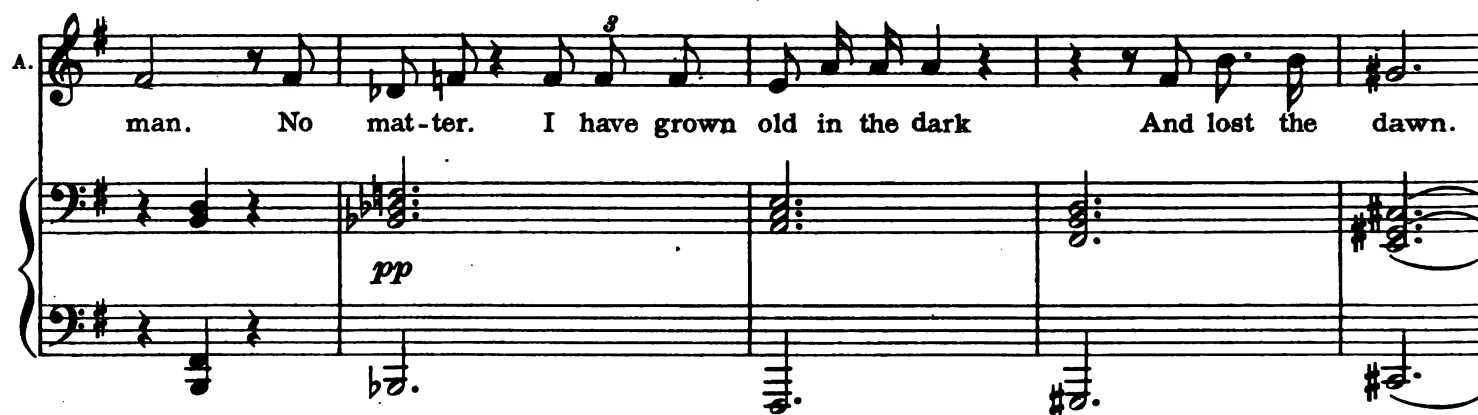
What else have I ev - er known?

p espress.

193 

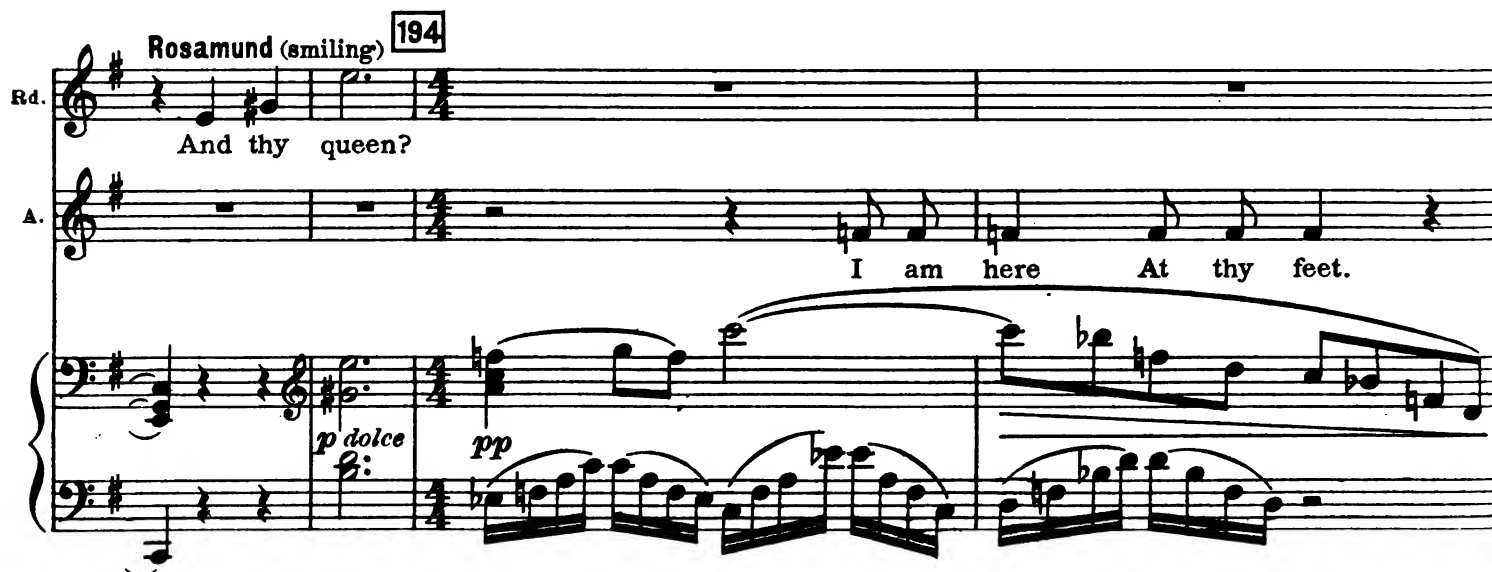
I would have crowned thee, when I was a king— I would have saved thee, when I was a

pp

A. 

man. No mat-ter. I have grown old in the dark And lost the dawn.

pp

Rosamund (smiling) 194 

And thy queen?

A. I am here At thy feet.

p dolce *pp*

f risoluto (He kneels before her)

A. I re-mem-ber no more. Let the dream per-ish!

pp *poco f* *sfz p* *espress.*

Rosamund (tenderly) 195

Rd. Art thou so changed? My Lord, I have yield-ed my har-vest;

p *pp*

Rd. I have found my need. There is

pp

Rd. no-thing more.

A. Auburn (raising his head)

Touch me.

fz *r. h.*

First system of a musical score. The right hand features a complex, rapid chordal texture. The left hand plays a more melodic line. The system concludes with the instruction *pp poco rit.*

Molto tranquillo

198

Second system of the musical score. The right hand continues with dense chordal patterns. The left hand features a melodic line with a *pp* dynamic marking. The system ends with a *dim.* (diminuendo) instruction.

Third system of the musical score. The right hand maintains the dense chordal texture. The left hand has a melodic line with a *pp* dynamic marking. The system concludes with a *dim.* instruction.

Fourth system of the musical score. The right hand features a melodic line with a *molto legato* instruction. The left hand has a melodic line with a *ppp* dynamic marking. The system ends with a *ppp* dynamic marking.

(They recognize each other)

Fifth system of the musical score. The right hand features a complex, rapid chordal texture. The left hand plays a more melodic line. The system concludes with a *ppp* dynamic marking.

197


Andante con moto

Rosamund


Rd.  Do I not re -

A.  Do I dream a - gain? _____

Andante con moto 

Rd.  mem - ber? Thou, Rid-ing in

A.  Thou, Crowned with stars, _____



Rd.  gold - en arms un-der the sun.

A.  _____ throned a-mong ros - es - My queen of



Rd. Au - burn, — my king! Au - burn, — my

A. Fair - - y - land! My queen of ros - - - es!

Rd. love! — What — hath be -

A. What — hath be -

198 *a tempo*

Rd. fall - en us? — We — have seen one

A. fall - en us? — We have seen one

dim. *poco rit.* *pp* *a tempo*

Rd. light, _____ where - of death is the

A. light, _____ where - of

Rd. shad - ow. Still the same,

A. death is the shad - ow. Still the same, _____

Rd. still the same, Sweet-er than the glo-ry of the strong in war.

A. Thou and I, love, are one! Thou art mine. _____

Un poco mosso

Rd. Lord of my joy, I have known thee in sor - row. Sun of my
A. Flow'r of my Spring, Have I seen thee in Au - tumn?

Un poco mosso

ppp

Rd. dawn, make me thine a - gain. And I mind no
A. Moon of my dream, Dost thou shine a - gain? I am

Rd. more the small pain that will make dark-ness of me.
A. on - ly a pil - grim sav-ing my palm.

200

Rd. Still the same, Thou and I, And I

A. Still the same, Thou and I: Yet

Rd. mind no more the pain and dark - - - ness, Than songs of lit-tle

A. if it be thy will, look down, and so, Light-ing the

201

Rd. chil - dren far a - way, Sing-ing to call me home. *molto rit.*

A. win-dows of my heav'n for me, Bring thou the wan - d'rer homel *molto rit.*

(It is daylight, and villagers appear)

First system of the musical score. The right hand features a melody with triplets and a *pp* (pianissimo) dynamic marking. The left hand provides a harmonic accompaniment with sustained chords.

Second system of the musical score. The right hand continues the melodic line with triplets. The left hand features a more active accompaniment with eighth-note patterns.

Third system of the musical score, starting at measure 202. The right hand has a melodic line with triplets. The left hand has a bass line with eighth notes. The system concludes with a *Con moto* tempo marking and a trill (tr) in the right hand.

Fourth system of the musical score. The right hand contains trills (tr) and rests. The left hand continues with a melodic line featuring eighth-note patterns.

Fifth system of the musical score. The right hand has a melodic line with triplets. The left hand features a bass line with eighth notes. The system is marked *cantando* (singing).

(Robin enters)

203

204

Auburn

f

A. _____

Robin

mf con moto

Hold

Rb. _____

So we who bear her bur - - den_

A. _____

you there, good fel-low!

Rb. _____

Who calls me Good-fel-low?

205 Rosamund

Rd. *Auburn* Au - burn, the king! _____

A. One who hath need of thee. (to Rosamund)

Rb. Dost thou say so?

205 (♩ = 76) *pp*

A. (to Robin) Say thou So, lest we all per - ish.

A. If it be true, Au - burn reigns, if — it be a lie, no

pp

206

A. less Cor-vain falls, and the peo - ple crown _____

mf *pp*

a. their king. _____

b. Robin Andantino
And the Rose? And the Song?

Rosamund *poco rit.* [207] Allegro

d. Dreams!

ib. It may be,

Allegro

pp

rb. We have our dreams too. _____ Shall a dog forge crowns Out of the

ab. gold of the moon? Shall a blind mole Hon - or the

The musical score is written for a scene with two main characters, Robin and Rosamund. It consists of six systems of music. The first system (a, b) shows Robin singing 'their king.' followed by a piano introduction. The second system (b) continues with 'And the Rose? And the Song?'. The third system (Rosamund, d, ib) shows Rosamund singing 'Dreams!' and the piano accompaniment. The fourth system (ib) continues with 'It may be,'. The fifth system (rb) shows Robin singing 'We have our dreams too. Shall a dog forge crowns Out of the'. The sixth system (ab) continues with 'gold of the moon? Shall a blind mole Hon - or the'. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures, and dynamic markings like *pp* (pianissimo) and *poco rit.* (ritardando). The tempo changes from *Andantino* to *Allegro* at measure 207.

Rb. morn - ing star? See now, ye

p

Rb. trust Nei-ther your - selves, nor us, nor your dreams!

f

Rosamund

Rd. Art thou so bit-ter?

Auburn

A. Nay, it is not that; They live by dreams;

p *pp*

(to Robin)

A. we oth-ers die of them. Thy par-don. Robin (astonished)

Rb. Thou art strange-ly like a

pp

Rosamund (to Robin)

Dost *thou* say so?

(recovering his usual manner; to Auburn)

(They move toward the tavern,

king!

Not I.

If my lord will—

*pp**pp**p*

but are stopped by Corvain)

Corvain

(Myriel enters, followed by nuns)

Pa-tience a-while, good Brother!

*f**ff**pesante*

210

Rosamund

agitato

He is the

Auburn (facing Corvain)

No-thing. A lit-tle longer, and my will Might have been more.

What is thy will?

210

*mf**sfz*

Allegro moderato

Rd. *king!*
portando

C. So? I am still the king here-a-bout. Our moth-er keeps Her king in

Allegro moderato
p leggiero

211

C. heav'n. May-hap it were as well Thy king should go and reign in Fair-y-land-

pp

Myriel **Allegro agitato**

M. Well dost thou Know he is

C. Lest we faint un-der three crowns.

Allegro agitato

f *p*

Moderato

M. not the king. What hast thou done With Au-burn? Out of con-se-crat-ed ground His

pp *p*

212 *agitato*

blood cries out up-on a brother! Man, Dost thou think I do not know?

Corvain

Too late now, Mother! Why not have cried murder be-

f *p* *pp legg.*

fore I caught out of thine hand this gold-en toy Wherefore kings have been slain?

(parodying Myriel)
Allegro agitato

Well dost thou know Our Au-burn lies in con-se-cratt-ed ground!

p

(impressively)

c. *s*
Who-so digs deep e-nough may find his bones Un-der your Ab-bey. Lord,

[213] Allegro molto

c. — what a coil! Broth-er From broth-er set a -

c. part, a king dis-crowned, A

c. pret-ty la-dy burned for lov-ing - all For God's glo-ry! Well,

c. I will do my share: Take him!

214

(The soldiers move upon Auburn)

Auburn

(Auburn seizes Myriel's crozier and

A.

First will I do mine.

strikes down Corvain)

SOPRANO

Sac - ri - lege!

Sac - ri - lege!

dim.

Sac - ri - lege!

ALTO

Sac - ri - lege!

Sac - ri - lege!

dim.

Sac - ri - lege!

TENOR

Trea-son!

Trea-son, ho!

Trea-son!

BASS

Trea-son!

Trea-son, ho!

Trea-son!

(Corvain rises with difficulty)

Sac - ri - lege!

Sac - ri - lege!

Ho!

Ho!

Trea-son!

(to Myriel)

C. Bind him yon-der! E-nough! Thou hast thy vic-tim,

(Auburn is chained beside Rosamund)

Myriel

M. Daughter, be-lieve, There is not an-y

C. I mine. Solenne

216

M. anger in my heart A-gainst thee. Put a-way thy bit-ter strength And receive

M. par-don, or, if not for thy - self, Re-mem-ber this poor mad soul thou hast drawn

M. Down to thee. Put a - way thy bit-ter joy, And save him.

tranquillo

Auburn 217 *Con moto*

A. *Dear, would I live so?*
Corvain *(to Rosamund)*

C. *Nay,* 217 *Con moto* *save Thine own life, pretty one! There*

p dolce *p*

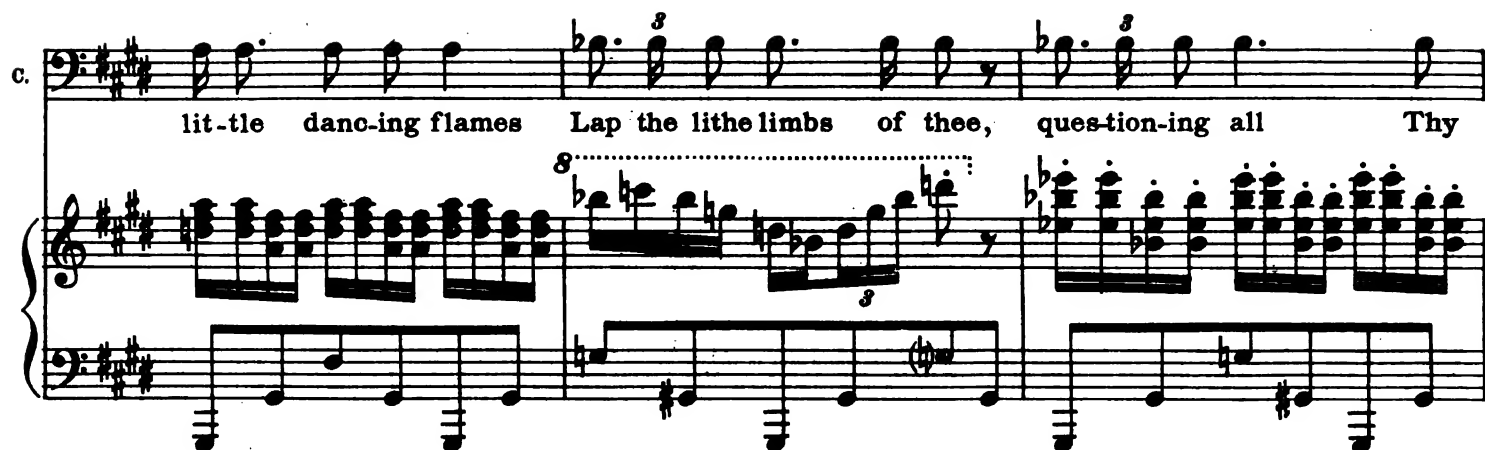
C. *is yet time De spite all dreams, dry wo-men — and dead*

(The soldiers continually pile fagots about the stake)

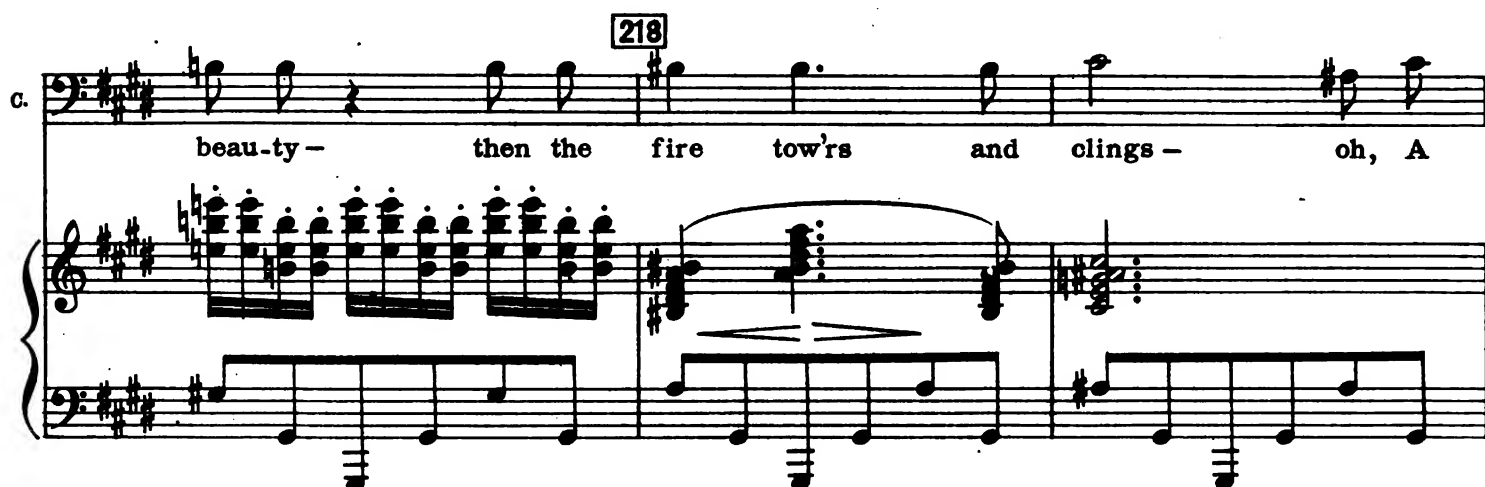
C. *men. What, stubborn? What, un-*

C. *willing? Present-ly The sparks crack and the*

p

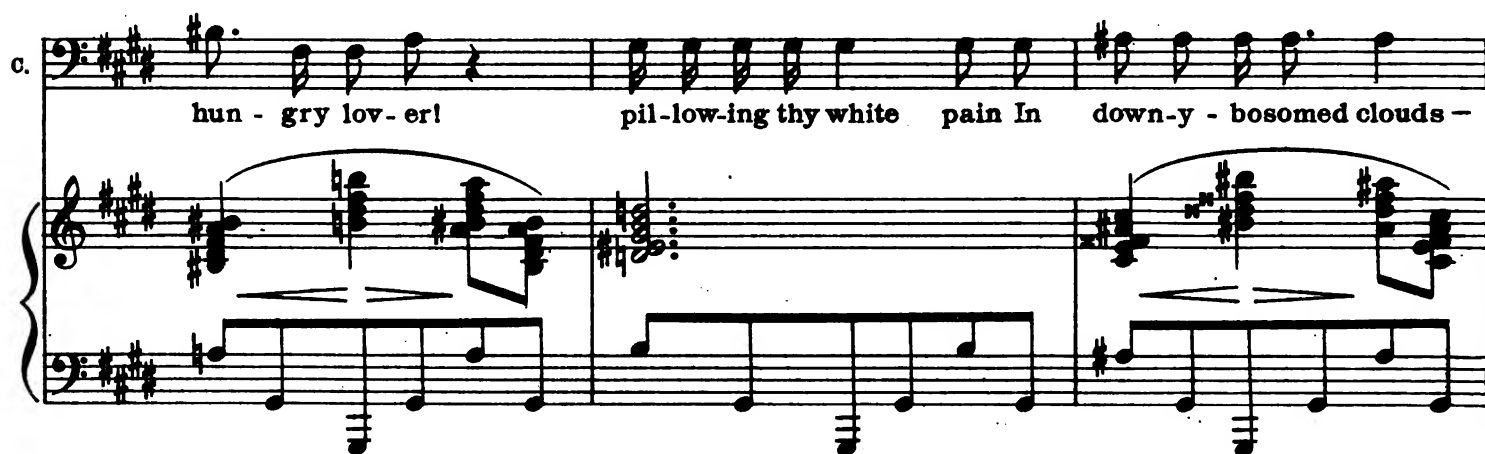
c. 

lit-tle danc-ing flames Lap the lithel limbs of thee, question-ing all Thy

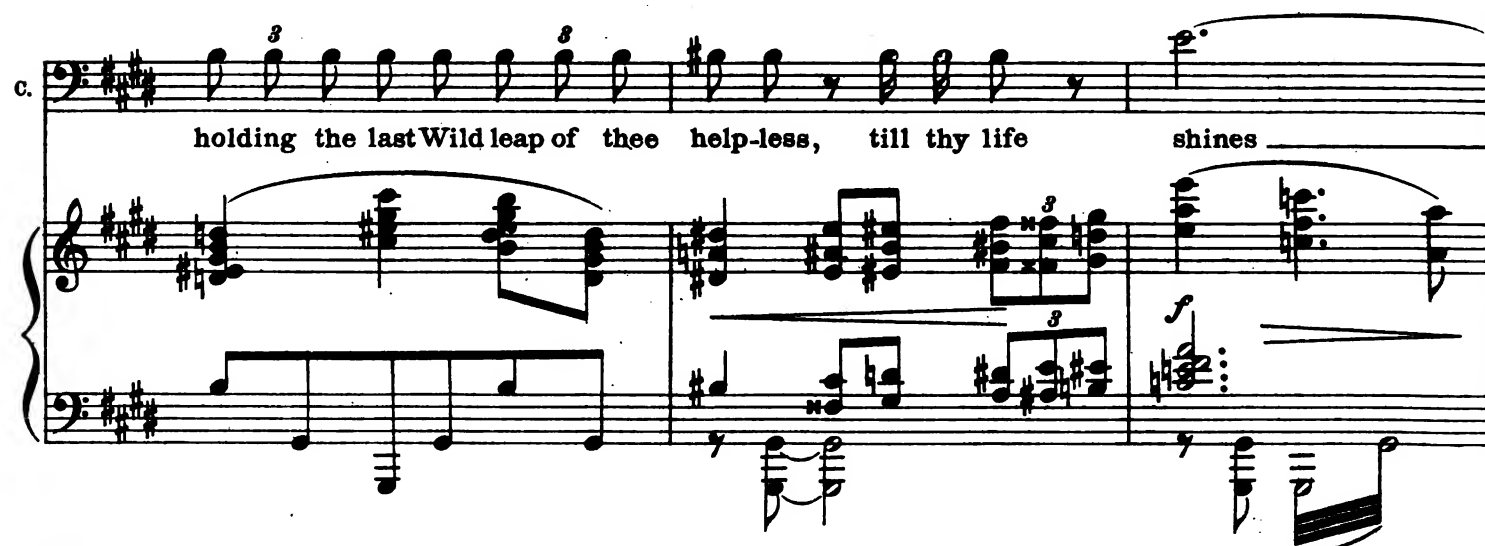
c. 

218

beau-ty - then the fire tow'rs and clings - oh, A

c. 

hun - gry lov-er! pil-low-ing thy white pain In down-y - bosomed clouds -

c. 

holding the last Wild leap of thee help-less, till thy life shines

C. 

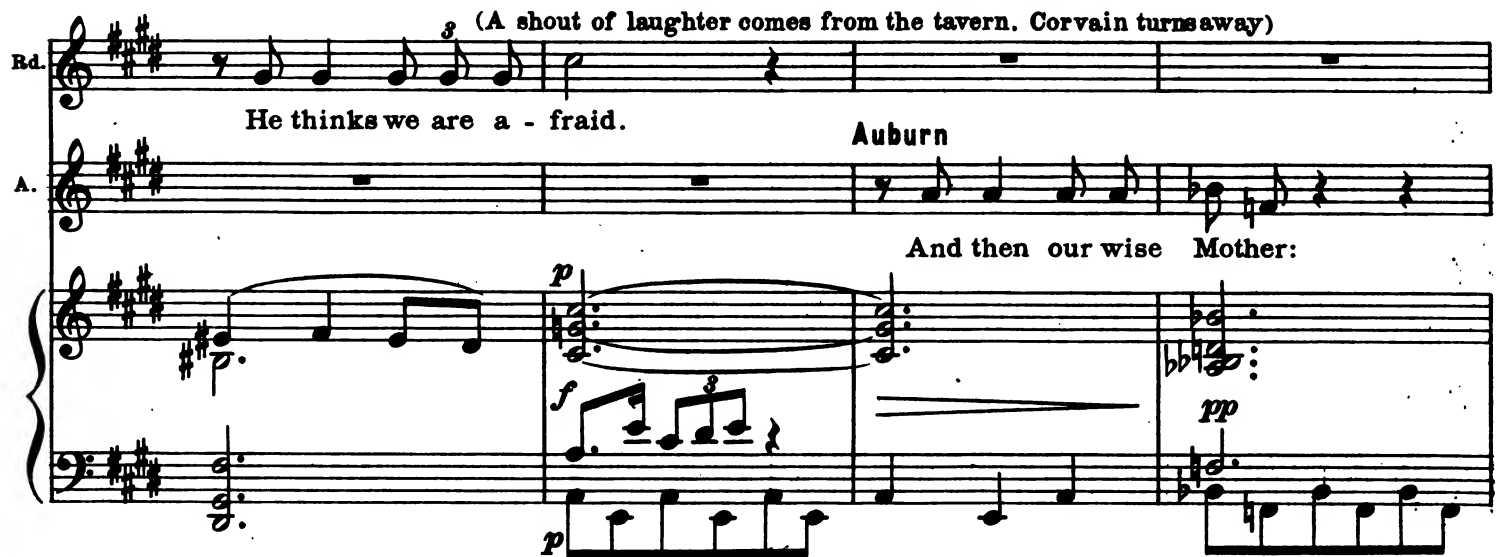
In the red heart of a great rose.

pp

219 Rosamund (quite unshaken) 


Au-burn, I will tell thee a se-cret: he is a fool, this king -

p

Rd. 

(A shout of laughter comes from the tavern. Corvain turns away)

He thinks we are a - fraid.

A. 

Auburn

And then our wise Mother:

p *f* *pp*

A. 

(Another howl from the tavern. Myriel makes the gesture of invocation)

She thinks we need heav'n.

p

220

Myriel

M.
 SOPRANO I
 SOPRANO II
 ALTO I
 ALTO II
 220

M.
 o - - sa!
 Do - - - mi - ne se - quen - do du - cem Cru - ci -
 Do - mi - - - ne se - quen - do du - cem Cru - ci -
 Do - mi - - - ne se - quen - do du - cem Cru - ci -
 Do - mi - - - ne se - quen - do du - cem Cru - ci -
 223

fix - - - um, fer - re cru - cem Da per umbras et in

fix - - - um, fer - re cru - cem Da per umbras et in

fix - - - um, fer - re cru - cem Da per umbras et in

fix - - - um, fer - re cru - cem Da per umbras et in

8.....

221

(A soldier applies the torch to the pile of fagots)

lu - cem; Aut no - len - tem sus - ti - ne - re,

lu - cem; Aut no - len - tem sus - ti - ne - re,

lu - cem; Aut no - len - tem sus - ti - ne - re,

lu - cem; Aut no - len - tem sus - ti - ne - re,

221

cresc.

Do - mi - ne, ne te vi - de - re De - fen - da - - tur, mi - se -

cresc.

Do - mi - ne, ne te vi - de - re De - fen - da - tur, mi - se -

cresc.

Do - mi - ne, ne te vi - de - re De - fen - da - tur, mi - se - re - re!

cresc.

Do - mi - ne, ne te vi - de - re De - fen - da - tur, mi - se - re - re!

cresc.

Più mosso

re - re! mi - se - re - re! mi - se -

re - re! mi - se - re - re! mi - se -

mi - se - re - re! mi - se - re - re!

mi - se - re - re! mi - se - re - re!

TENORS (The flames flicker)

SOLDIERS Lords of birth, lads of beg-gar - y, lords of

BASSES Lads of beg-gar - y, — lads of beg-gar - y, lords of

Più mosso

3 *3* *3* *3*

re - - - rel mi - se - re - - - - - rel

re - - - rel mi - se - re - - - - - rel

mi - se-re - - - - - rel mi - se-re - rel

mi - se-re - - - - - rel mi - se-re - rel

birth, lads of beg-gar-y, lords of birth, ye lords of birth, Ye

birth, lads of beg-gar-y, lords of birth, ye lords of birth, Ye

222

(The people in the tavern troop out, followed by Robin)

Allegro con fuoco

Mi - se - re - - - - - rel

Mi - se - re - - - - - rel

Mi - se - re - - - - - rel

Mi - se - re - - - - - rel

lads of beg-gar-y, lords of birth And broth-ers a-round the bowl, Come

lads of beg-gar-y, lords of birth And broth-ers a-round the bowl, Come

Allegro con fuoco

222

join the mirth of our moth - er Earth, And share her soul

join the mirth of our moth - er Earth, And share her soul

Round, round, and round a - gain, Time your trouble was drowned a - gain,

Round, round, and round a - gain, Time your trouble was drowned a - gain,

Mi - se - re -

Mi - se - re -

Mi - se - re -

Mi - se - re -

Jol - li - ty fol - lowed and found a - gain, And hearts made whole!

Jol - li - ty fol - lowed and found a - gain, And hearts made whole!

223

re!
re!
re!
re!

Her fro - zen breast was a rose of spring Or ev - er your woes be -
Her fro - zen breast was a rose of spring Or ev - er your woes be -

223

mf
ff

gan; So laugh your best, and be king by king, And man by
gan; So laugh your best, and be king by king, And man by

mf
ff

man. Round, round, and round a - gain,
man. (For time goes) Round, round, and round a - gain,

ff

Time your trouble was drowned again, Jol-li-ty fol-lowed and found a-gain By him who can! —

Time your trouble was drowned again, Jol-li-ty fol-lowed and found a-gain By him who can! —

8

224

Poco meno mosso

Then think up-on her, and sing her hon-or, And drink to her fair re - nown, — Till

Then think up-on her, and sing her hon-or, And drink to her fair re - nown, — Till

Poco meno mosso

flow'rs loom up in the bloom-ing cup, And stars bow down — (to the

flow'rs loom up in the bloom-ing cup, And stars bow down (to the ground, —

225

ground, _____ so) Round, round, round again, Time the Dev-il was
 — to the ground, so) Round, round, round again, Time the Dev-il was

fff

drowned again, Jol-li-ty fol-lowed and found a-gain (And throned a-gain and crowned a-gain) With
 drowned again, Jol-li-ty fol-lowed and found a-gain (And throned a-gain and crowned a-gain) With

226

(The smoke and flames...

wine's own crown! _____
 wine's own crown! _____

8 have risen

Piano accompaniment for the first system of music. The right hand features a series of chords and moving lines, while the left hand provides a steady harmonic foundation with chords and single notes.

Presto

227

Piano accompaniment for the second system of music, starting at measure 227. The tempo is marked 'Presto'. The right hand continues with complex chordal textures, and the left hand features a prominent, sustained chord in the bass.

Piano accompaniment for the third system of music. The right hand has a melodic line with grace notes, and the left hand has a more active bass line. The tempo marking 'dimin. molto e riten.' is present.

Piano accompaniment for the fourth system of music. The right hand features a series of chords and moving lines, while the left hand provides a steady harmonic foundation with chords and single notes.

(The lights change as in Act I, when Rosamund....)

Rosamund *p*

Rd. Hark - en: the song!

Auburn *p*

A. Be - lov-ed, we have drunk one Cup of red wine to -

espress.

pp. *p.* *p.* *p.*

Vocal and piano accompaniment for the fifth system of music. It includes vocal lines for Rosamund (Rd.) and Auburn (A.) with lyrics. The piano accompaniment is marked with dynamics like *p*, *pp.*, and *espress.*

calls attention to the Rose)

Id. Look!.. the Rose!

er: one more now, And then— Fair-y-land!

SOPRANO

ALTO The Nuns

TENOR

BASS The Soldiers

Chorus

p.

pp.

p.

p.

Rd. The Rose!

A. The Rose!

Rose!

Rose!

The Rose!

The Rose!

The Rose!

The Rose!

The Rose!

The Rose!

pp

pp

pp

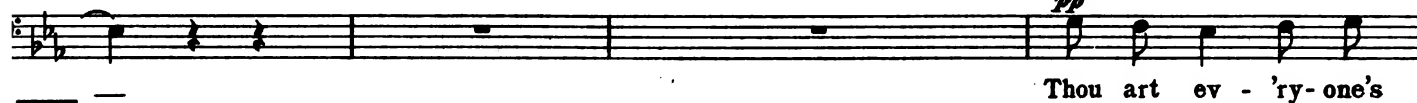
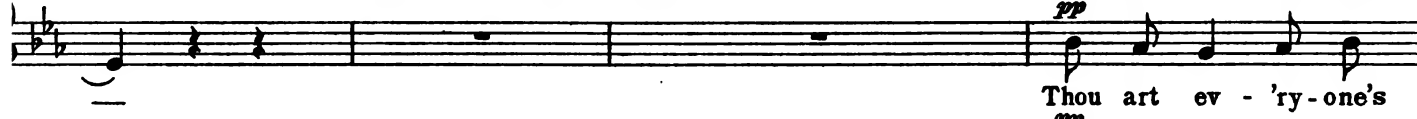
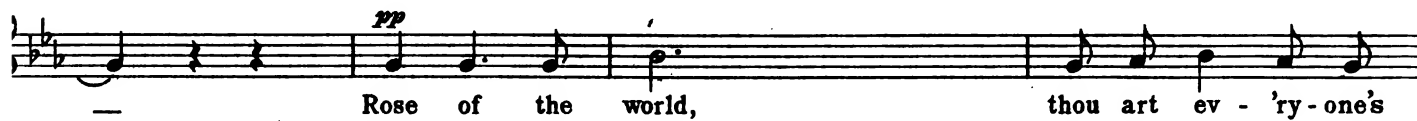
pp

ppp

229

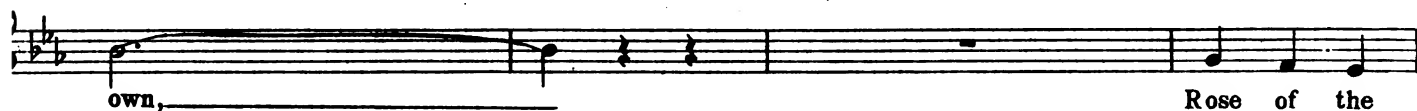
(The change in lighting continues throughout)

Moderato

p

229

Moderato

pp

Rd.

Un-der the breast of de - light, on the crest of en-deav - or Blooming, a blush and a
world, thou art ev - ry - one's own, O Rosel_ Rose of the
world, thou art ev - ry - one's own, O Rosel_ Rose of the
world, thou art ev - ry - one's own, O Rosel_
world, thou art ev - ry - one's own:

ppp

Rd.

230

mel - o - dy, blos-som and song; Still, when the kiss-es are done, when the
world! O Rosel_
world! O Rosel_
Rose of the world!
Rose of the world!

pp

230

pp

bat-tle is o - ver, Burn-ing be-fore him, be-yond him, a - lone and a - far;
 Burn-ing be - yond us a - far;
 Burn-ing be - yond us, burn-ing be - yond us a - far;
 O Rose! Burn-ing be - yond us a - far;
 O Rose! Burn-ing a - far!

ten. Light in the heart of the saint; in the heart of the lov - er Fire; in the king's heart a
 Light in the heart of the saint, In the *ppp*
 Light in the heart of the saint, In the *ppp*
 Light in the heart of the saint, In the *ppp*
 Light in the heart of the saint, In the *ppp*

pp *pp*

231

Rd.

star. Star of the

king's heart, a star.

king's heart, a star.

king's heart, a star.

king's heart, a star.

231

pp

pp subito

Rd.

sea, thou art known: Of thy gold is our

Più mosso

Rd.

trea - - sure. All men have sought for thee, fought for thee, un-der the

232

Rd. sun, Fear-ing strange gods, bear-ing old pain, o -

Rd. bey-ing new plea - - - sure, Sure-ly their sor-rows are man - -

233 Poco meno mosso

Rd. y, their joys are as one. Ev-er an earth more un -

Rd. earth-ly, a heav'n more hu-man, Bod-y and breath of de -

Rd. sire in im-mor-tal al-loy,

234 Tempo I^o(moderato)

Dreams in the heart of the man, in the soul of the wo-man One
 Dreams in the heart of the man, in the
 Dreams in the heart of the man, in the
 Dreams in the heart of the man, in the
 Dreams in the heart of the man, in the
 Dreams in the heart of the man, in the

234 Tempo I^o(moderato)

pp

hope, one beau-ty, one joy! _____
 wo-man great joy! _____
 wo-man great joy! _____
 wo-man great joy! _____
 wo-man great joy! _____

pp

235

Robin (drinks as in Act I; he casts the remaining drops upon the fire, which

Ra.

Health to the king _____ and queen!

Our king _____ and queen!

Our king _____ and queen!

Our king _____ and queen!

Our king _____ and queen!

235

vanishes)

Più mosso

Ye whose blind pow'r is

Crown them! Crown them!

Crown them! Crown them!

Crown them! Crown them!

Crown them! Crown them!

Più mosso

Rn. melt - ed in - to mirth, Whose ho - liness is now a sin for - giv'n,
 Crown them! Crown them! Crown them!
 Crown them! Crown them!
 Crown them! Crown them!
 Crown them! Crown them!

pp

Rn. *ad lib.*
 Know - ing not heav'n, what have ye known of earth?

pp

Rn. Know - ing no earth, what can ye know of heav'n?

ppp

Rosamund

*tenuto ed espress.*236 *Con moto moderato*

Rd. Fair - y-land! Fair - y-land! Fair - y-land! _____

Auburn *pp* *tenuto ed espress.* Fair - y-land! Fair - y-land! Fair - y-land! _____

Ru. *tenuto ed espress.* Fair - y-land! _____

Corvain *pp* *tenuto ed espress.* Fair - y-land! Fair - y-land! Fair - y-land! _____

Where shall we hide from Fair - y-land? We who are wo-man -

Where shall we hide from Fair - y-land? We who are wo-man -

Where shall we hide from Fair - y-land? We who are wo-man -

Where shall we hide from Fair - y-land? We who are wo-man -

236 *Con moto moderato* (♩ = 80)

pp tenuto ed espress.

born: A mu - sic of God's mak - ing to the word of man's de - mand? _____

born: A mu - sic of God's mak - ing to the word of man's de - mand? _____

born: A mu - sic of God's mak - ing to the word of man's de - mand? _____

born: Mu - sic of God's mak - ing, word of man's de - mand? _____

cresc.

Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an

cresc.

Nev-er an ear too dull to hear the call of the elf - - in horn; Nor an

cresc.

Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an

cresc.

Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an

eye so blind but it shall find the way to Fair - y - land!

eye so blind but it shall find the way to Fair - y - land!

eye so blind but it shall find the way to Fair - y - land!

eye so blind but it shall find the way to Fair - y - land!

237

ff

Ed. Now it is known: the king-dom of fan - cy, found - - -

A. Now it is known: the king-dom of fan - cy, found - - -

Ba. Now it is known: the king-dom of fan - cy, found - - -

How shall we dwell in Fair - y - land? We who are dust and

How shall we dwell in Fair - y - land? We who are dust and

How shall we dwell in Fair - y - land? We who are

How shall we dwell in Fair - y - land? We who are dust and

Ed. - - ed Firm in the flesh that hun - - gers,

A. - - ed Firm in the flesh that hun - gers,

Ba. - - ed Firm in the flesh that hun - gers, the

fire, Glo - - ry and gloom in - ter - wo - - ven, a

fire, Glo - ry and gloom in - ter - wo - - ven, a

dust and fire, Glo - - ry and gloom in - ter - wo - - ven, a

fire, Glo - ry and gloom in - ter - wo - - ven, a

Rd. the soul that knows. Now it is known: the

A. the soul that knows. Now it is known: the

Rn. soul that knows. Now it is known: the

dark and a shin-ing strand: How shall we dwell in

dark and a shin-ing strand: How shall we dwell in

dark and a shin-ing strand: How shall we dwell in

dark and a shin-ing strand:

238

Rd. king - dom, Throned up - on clay, — with fire — as a robe — sur -

A. king - dom, Throned up - on clay, — with fire — as a robe — sur -

Rn. king - dom, Throned up - on clay, — with fire — as a robe — sur -

Fair - y - land? 2 How shall we, how shall we dwell in Fair - y - land?

Fair - y - land? 2 How shall we, how shall we dwell in Fair - y - land?

Fair - y - land? 2 How shall we, how shall we dwell in Fair - y - land?

How shall we dwell, how shall we dwell in Fair - y - land?

[illegible]

25371

Rd. with the light of heav - - en,

A. with the light of heav - - en,

Rn. with the light of heav - - en,

sleep - - ing in heav'n and dream - - ing,

sleep - - ing in heav'n dream - - ing,

sleep - - ing in heav'n and dream - ing,

sleep - - ing in heav'n and dream - - ing,

p

Rd. *cresc.* crowned with the light of the *ff*

A. *cresc.* crowned, *ff* and crowned with the light of the

Rn. *cresc.* crowned with the light, *ff* crowned with the light of the

dream - - ing in Fair - - y -

dream - - ing in Fair - - y -

dream - - ing, and dream - ing in Fair - - y -

dream - - ing, and dream - ing in Fair - - y -

cresc. *ff*

240

Ed. _____
Rose! _____

A. _____
Rose! _____

Rn. _____
Rose! _____

land! _____

land! _____

land! _____

land! _____

240

8

Curtain

and

25871